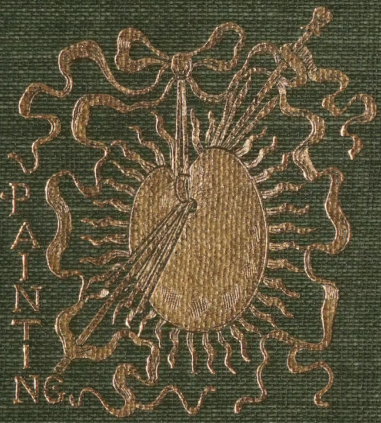
Famous Painters and Paintings



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FAMOUS PAINTERS AND PAINTINGS. With 12 Illustrations. *New Edition.*

FAMOUS SCULPTORS AND SCULPTURES. With 12 Illustrations. *New Edition.*

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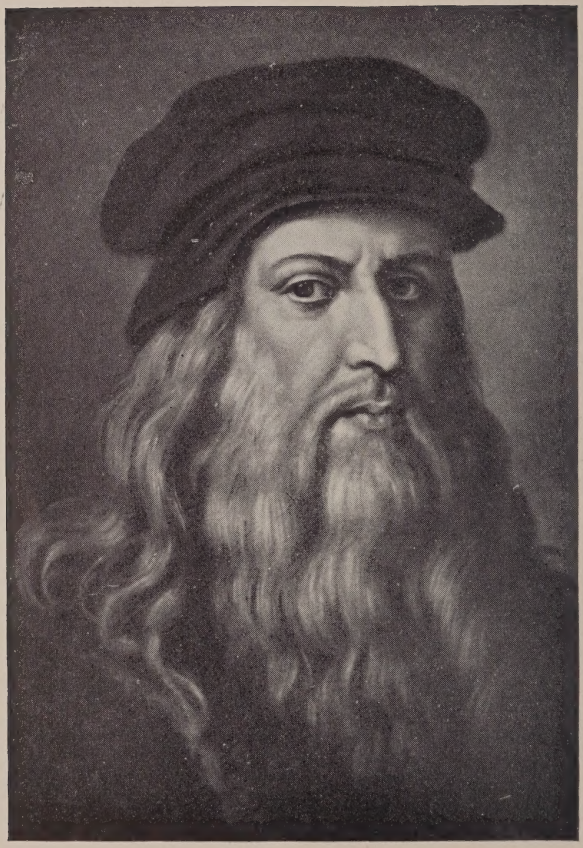

LEONARDO DA VINCI

FAMOUS PAINTERS AND PAINTINGS

BY

JULIA A. SHEDD

FOURTH EDITION, REVISED AND ENLARGED

Illustrated

WITH DESIGNS AFTER WORKS BY
RAPHAEL, CORREGGIO, TITIAN
AND OTHER MASTERS

BOSTON AND NEW YORK
HOUGHTON MIFFLIN COMPANY
The Riverside Press, Cambridge

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PREFACE TO THE FOURTH EDITION.

SOME needed corrections have been made in the text of the present edition, and explanatory notes have been introduced. The lives of a number of important painters whose work has been finished in the last few years have been added at the end of the volume, bringing the work nearer to the present date. It is hoped that these revisions and additions will increase its interest and usefulness to those who have but limited time to devote to the subject, while it may serve as a stimulus to more extended study as opportunity offers.

HIGHBANK, July, 1895.

PREFACE TO THE THIRD EDITION.

THE present edition has been carefully revised, and somewhat enlarged by additions to the text. The catalogue of paintings has been greatly extended, and rendered more complete. It is not, of course, exhaustive, nor can it be supposed to record all the masterpieces of Renaissance painting, except in regard to those artists who produced few pictures, or of whose works but few still exist. The selections have been made with the assistance of the best authorities in the history of art, and years of earnest personal study.

The new illustration in this edition — the Crucifixion, by Guido Reni — will be of especial interest, as it is rarely to be seen in any form of reproduction. It is one of this master's finest known works, though probably a small proportion of the travellers in Rome find their way to the uninteresting little church where the original is kept, carefully covered, except on Sundays and church holidays.

PREFACE.

IN studying the lives and works of the old masters of painting, the writer experienced a want which has led to the preparation of this book. Its aim is to give in a concise manner a sketch of each painter's life, together with his distinguishing characteristics as an artist, and an account of his principal works. The length of the sketch is not always in proportion to the rank of the painter, as there are many painters who occupy an important position in the history of art of whose lives there is little to be learned and who have left comparatively few pictures.

Many painters of undoubted merit have been omitted, for in a work like this it is not possible, nor does it seem desirable, to give other than the most important examples of the different schools. The record is chronologically arranged, and extends from the twelfth century to the present time, excluding those born within this century.

The writer has made use, not only of the mass of materials, both biographical and critical, furnished by the earlier writers on art, but also of the results of late researches.

A great number of current anecdotes of different painters have been omitted, as many of them are not well authenticated, and they could not add to the real value of the book.

It is hoped that the catalogue at the end of the volume, comprising a very large number of the principal works of the painters mentioned, and the places where those works are to be found, will prove convenient for reference. In its preparation, great care has been taken to record any recent change that has taken place in the location of any picture mentioned.

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Famous Painters and Paintings.

GUIDO DA SIENNA AND GIUNTO DA PISA.

THESE artists, whose names are the earliest which are associated with the revival of Italian art, labored during the first half of the thirteenth century. In a chapel of San Domenico at Sienna is a large Madonna, inscribed with the name of Guido da Sienna, and the date 1221. The style of the picture is still Byzantine, but there is a certain dignity in the principal figure, and the pure, sweet face of the Madonna surpasses the mechanical Byzantine art. The head of the child is round and graceful, showing the beginning of a new life in the conception and expression. The picture has been partly restored and painted upon, but the old execution is still quite visible in the figures of the angels in the upper spandrels. It is engraved in Rosini's "Storia della Pittura Italiana," and, compared with the Madonna of Cimabue, painted later, it appears superior in drawing, attitude, and expression, and also in the management of the drapery.

Giunto da Pisa executed a picture of the Crucifixion, which was signed with his name and the date 1236. It was formerly in the church of S. Francesco

at Assisi, but is now lost. It is engraved in Rosini's "Storia della Pittura" on a small scale, and also in Ottley's "Italian School of Design."

Other works are ascribed to this master, though on insufficient grounds, in which may be traced a feeling for purer form and livelier coloring than is to be found, at least in the flesh-tints of the Byzantines. But it was in the latter half of the thirteenth century that this new tendency was really developed.

CIMABUE.

GIOVANNI, of the noble family of Cimabue, called otherwise Gualtieri, was born in Florence in 1240. Though this painter is, perhaps, regarded too exclusively as the founder of modern Italian painting, he was, at all events, destined to stand out in history as the forerunner of a new era, and was certainly the best painter of his time; and the regeneration of the art of his country is chiefly due to him. Before his time the fine arts were practised in Italy chiefly by the Byzantines, who painted only according to tradition. Cimabue first studied under Byzantine masters, and adopted their traditional forms; but he gradually excelled his teachers, and, to a certain extent, gave life and individuality to his works. He began to invent and express, and, by the study of the human form, he gave to his works life and animation, and seemed to anticipate future innovations.

Among the works ascribed with the greatest probability to him are two large Madonnas in Florence. The earlier one, formerly in S. Trinità, now preserved in the

Academy, is chiefly Byzantine in style, and yet it has a certain grave benignity of expression. The later one is in S. Maria Novella, in the south chapel of the transept; and though, on the whole, still following the Byzantine arrangement, it employs it with artist-like freedom, and the drawing is improved by the study of nature. It is said that this picture, when finished, was carried from the house of the artist to the church for which it was destined with great pomp, "with trumpets and in solemn procession."

More remarkable pictures, and those in which the great talents of Cimabue are exhibited in their fullest development, are the large wall-paintings ascribed to him in the upper church of S. Francesco, at Assisi, where many important specimens are still preserved, though much that he painted is wholly obliterated. What strikes one as wonderful in Cimabue's pictures is the accuracy of his naked figures, considering that he had no better guide than the Byzantine artists. He seems to have made the discovery that "in order to imitate the human form, it is necessary to contemplate the human form." His draperies are also good, but he had apparently no knowledge of perspective.

Cimabue was learned in the literature of his time, and besides being a painter, he was a worker in mosaic, and an architect.

He is described as proud of his lineage and of his various acquirements, and as being of a haughty and disdainful temper, which may be traced in the calm and haughty attitudes of some of his figures.

He died soon after 1300, while employed on the mosaics of the Duomo of Pisa, and was buried in the church

of Santa Maria del Fiore in Florence. A translation of the epitaph inscribed above his tomb is as follows: —

"Cimabue thought himself master of the field of painting;
While living he was so — now, he holds his place among the stars of Heaven."

DUCCIO.

DUCCIO, the son of a Siennese citizen, Buoninsegna, was, according to existing documents, an established painter in the year 1282. His manner resembles that of Cimabue, though he aimed at a more harmonious arrangement. Duccio no doubt exercised a great influence on the art of the fourteenth century, though but little remains from his hand. In 1308 he undertook the execution of a large picture for the principal altar of the Duomo of Sienna, and finished it in 1311. As has been related of Cimabue's Madonna, it was carried from the studio of the artist to the cathedral in festive procession. Duccio inscribed under his picture, "Holy Mother of God, grant peace to the people of Sienna; grant life to Duccio, since he has thus painted thee!" The high altar then stood in the centre of the church, and the panel was painted on both front and back. On the back is represented the history of Christ in from twenty to thirty small compartments. The figures are very dark, while the sky is of gold, and golden aureoles surround the figures.

On the front is painted the Madonna and Child, with saints. The figure of the Virgin shows an unskilful hand, but some of the heads of the saints around her are of singular calmness and beauty. The picture still

exists, inscribed with the name of the master, and is a very perfect example of the first style of modern painting. The two sides of the panel have been separated, and are now fixed on the walls of the church. The predella, which was beneath the Madonna, contained small subjects from the history of the Virgin, which are in the sacristy of the cathedral. There are several pictures in the Siennese Academy which have been ascribed to this master. In the collection of the late Prince Consort of England there is a picture undoubtedly by Duccio.

GIOTTO.

GIOTTO, or Ambrogiotto Bondone, was born in 1276. He was the son of a poor shepherd, and passed the earliest years of his life in watching flocks in his native Tuscan valley of Vespignano. Here he first essayed to reproduce on a fragment of slate the forms of nature surrounding him. One of these simple designs having fallen under the notice of Cimabue, the latter became interested in Giotto, and, obtaining the consent of the youth's father, received him into his studio at the age of twelve or fourteen years; while, for his instruction in those branches of polite learning necessary to an artist, he was placed under the tuition of Brunetto Latini, who was also the preceptor of Dante. It has been said that Cimabue's strongest claim to the gratitude of succeeding ages is, that he bequeathed such a man to his native country and the world. Giotto's intuitive perceptions of the *true* led to a speedy emancipation from the convention-

alities, although Cimabue and others had already taken steps in that direction. In the paintings of Giotto, however, are first manifestly observed figures imbued with the varied action and expression of nature, instead of the flat, elongated forms and lifeless features of the Byzantine type. They also exhibit an ideal elevation and grandeur of character, and whatever rigidity remains seems but to "augment the religious seriousness of his figures." In short, from his era art assumed its rightful alliance with the beautiful in nature. Giotto's nature was fertile and creative; he heightened familiar occurrences by a lifelike expression, and introduced a great number of new subjects.

His draperies are distinguished by a lengthiness and narrowness in the folds, which, though exhibiting taste and simplicity, seem neither to be copies from the antique nor from Byzantine models. His style of coloring was also an innovation on the received methods, being more light and roseate; the vehicle he employed with his colors was more fluid than had been hitherto used; it allowed greater freedom of hand, and has darkened but little with time.

Giotto stands at the head of the allegorical style of painting. His tendency in this regard may be, in part, due to the influence of his intimate friendship with Dante.

He was the restorer, also, of portraiture, and his pencil has transmitted to our day the features and personality of his cherished Dante, Brunetto Latini, and other celebrities; and, in return, we find his name enshrined with reverence in all the great literary works of the times, especially in those of Dante, Boccaccio, and Petrarch.

Giotto painted the Coronation of the Virgin in the church of Santa Croce at Florence, which is now in the Baroncelli Chapel; and in the refectory a Last Supper, a grand, solemn composition, which still remains. For the ancient basilica of St. Peter's at Rome he executed the celebrated mosaic of the Navicella, representing Peter walking on the waves. The mosaic has frequently changed its place, and has undergone so many restorations that the composition alone can be attributed to Giotto. It adorns the vestibule of the present St. Peter's. In the church of the Incoronata at Naples, Giotto painted a series of frescos representing the Seven Sacraments, the greater part of which are well preserved.*

Of the historical paintings attributed to Giotto very few remain; and, indeed, the greater part have of late been pronounced to be the work of other hands. Foremost, however, among the productions which are undoubtedly his, the paintings in the chapel of the Madonna dell' Arena, in Padua, must be considered the great work of his youth. They were unquestionably by him, assisted by one or more fellow-laborers, in the years immediately succeeding the completion of the building. These pictures have suffered some injury, but have been only partially over-painted. Giotto was also an architect and sculptor, and his last public work was the beautiful Campanile at Florence, founded in 1334, for which he made all the designs, and executed with his own hands the models for the sculpture on the three lower divisions.

He died at Florence in 1336, and was buried in the church of Santa Maria del Fiore, where a marble monument was erected to his honor by Lorenzo de' Medici.

* See Note 1, p. 307.

MARTINI.

SIMONE MARTINI (improperly called SIMONE MEMMI) was born in 1283. He married the daughter of Memmo di Filipuccio, which may account for the error of Vasari in calling him Memmi. He was a friend of Petrarch, who wrote, "I have known two painters, talented both, and excellent, — Giotto of Florence, whose fame amongst the moderns is great; and Simone of Sienna." The poet has also preserved the reputation of Simone in two of his sonnets.

He was not a pupil of Giotto, as has been stated, and his works show that he was a follower of the Siennese school, improved by Duccio. Very interesting works by this master are to be found in Sienna, and in various churches and collections in other parts of Italy.

About 1338 he was induced to take up his residence at the Papal court at Avignon. There he decorated the principal chapels and some other parts of the palace of the popes with frescos which are still in existence, though much injured.

In the Uffizi Gallery at Florence is an Annunciation inscribed with the names of Simone and his brother-in-law Lippo Memmi, who was an inferior artist, and, as records prove, only executed the ornamentations, which are very profuse. Simone's figures are often noble and graceful, and his coloring is vigorous. Many of his pictures are of most minute and careful finish, and some of his figures, on a small scale upon panel, are executed with extraordinary care.

He died at Avignon in 1344.

GADDI.

TADDEO GADDI was born at Florence in the year 1300. He was the son of Gaddo Gaddi, a Florentine painter and mosaicist. Taddeo was a pupil of Giotto (who was his godfather), and was his assistant for many years. It is evident from a study of his works that he did not possess the same depth of religious feeling which was peculiar to Giotto, and his works are lacking in the grave simplicity which characterized those of his master. He drew with facility, and his works exhibit breadth and freedom, but his forms are defective and stiff, and his heads often disagreeable and wanting in appropriate expression. His coloring is not marked by the sobriety of his master's, but the vestments of his figures are painted in brilliant contrasts. He used great depth of impasto, and as his tones are not often carefully fused, his paintings have a patchy look. Nevertheless, when viewed at a distance, they are sometimes imposing in effect. His characteristics may be traced in some of the works of Giotto, showing that he assisted in some of his master's important undertakings.

Specimens of his work are in the church of S. Croce at Florence; some beautifully executed panel-pictures are in the Florentine Academy, and in the Museum at Berlin.

Like most of his contemporaries, Taddeo was an architect as well as a painter, and, according to Vasari, conducted the works of the Campanile after Giotto's death. He erected various edifices, and furnished plans for the Ponte Vecchio and the Ponte a Santa Trinità at

Florence. He continued to practise both painting and architecture till the last. The date of his death is not precisely known, but there are no records or pictures which prove that he lived later than 1366. He was buried in the cloister of S. Croce in Florence. He left two sons, who, according to Vasari, both became painters; Agnolo, the elder, executed frescos of considerable importance, which are still in existence.

ORCAGNA.

ANDREA, generally known by his surname Orcagna, or more correctly Arcagno, a corruption of Arcagnolo, was a Florentine painter who flourished in the fourteenth century. According to Rosini, he was born previous to 1310. His father was a sculptor, by whom he was probably instructed in design. He no doubt owed much to the influence of Giotto, though he did not receive direct instruction from him. He was one of the best architects and sculptors of his time, and his paintings prove him a profound and imaginative artist. He executed a series of paintings on the walls of the Campo Santo at Pisa, which are among the most marvellous productions there. The subjects of these frescos are The Triumph of Death, The Last Judgment, and Hell. The latter is said to have been executed by his brother Bernardo from a design of Andrea.

It has of late been questioned whether these paintings are really the work of Orcagna, as the execution does not correspond with that of his pictures which are at

Florence. In the Strozzi chapel in S. Maria Novella he painted in fresco The Last Judgment and Paradise, which seem to be allied in feeling to those in the Campo Santo, though the execution is more careful. Those in the Campo Santo may have been executed by the same hand at an earlier period. In the Strozzi chapel is also an altar-piece inscribed with his name and the year 1357. In the English National Gallery there is now an altar-piece which is undoubtedly by this master.

Of Orcagna's works in sculpture there is an exquisitely beautiful tabernacle in the church called Or San Michele, in Florence. He died in 1376.

ALDIGHIERO.

ALDIGHIERO DA ZEVIO was born at Zevio, near Verona. He was an important follower of Giotto, but there is little to be learned of his life. He executed, in concert with D'Avanzo, important and interesting works in the chapel of S. Felice in San Antonio, at Padua. They consist of a series of frescos representing scenes from the legends of St. James the Elder, of which the seven first pictures appear to be the work of Aldighiero. They are powerful in drawing, and full of life and expression. In comparing the two artists, Kugler says: "While Aldighiero, on the one hand, like the other followers of Giotto, adhered still more than that master to the general appearances of life and character, and indulged to a greater extent in the habit of individualizing, D'Avanzo, on the other, remarkable as

he was for a decided similarity to the style of Aldighiero, exhibited that totally new direction of thought which soon led to a thorough transformation of the school which Giotto had formed."

The two artists also executed frescos in the chapel of S. Giorgio in Padua, but Aldighiero's part in these cannot be pointed out with certainty, as they are contradictorily described by different authorities.

D'AVANZO.

D'AVANZO VERONESE, probably born at Verona, was an important painter of the fourteenth century, and one who formed an early transition to the style of the fifteenth. With the exception of Orcagna, D'Avanzo may be considered the worthiest follower of Giotto. He does not compare with Giotto and Orcagna in high poetical conception, but he surpasses them in picturesque completeness. Though following the same mode of conception as Giotto, he animates it with more depth and variety of expression. His understanding of landscape and perspective is also more matured. D'Avanzo's figures express the different emotions, not alone by the play of the features, but by the whole attitude and air. In his works, also, are seen the first attempts at optical illusion. His style is seen to great advantage in the frescos of the chapel of S. Giorgio, in Padua. These frescos, which for more than a century had been consigned to oblivion, were brought to light in 1837 by Dr. E. Förster, and were cleaned and restored. They consist of twenty-four large pictures, representing scenes

from the life of Christ, the Coronation of the Virgin, and legends of several saints. The painter was assisted by his fellow-artist Aldighiero in the execution of this work, but the principal part was no doubt by his own hand. The heads of his sacred personages are all of a grand style of beauty, though in his knowledge of the human form and in the management of drapery he seems not to have made special progress. These frescos were commenced in 1377.

Other works by this master, which may have shown his new tendency in further development, have perished.

CAVALLINI.

PIETRO CAVALLINI flourished about 1340. He assisted Giotto in the execution of the Navicella at Rome, and executed the great mosaics on the façade of St. Paul, which, like most of his works, have perished. His mosaics of the life of the Virgin, on the wall of the choir tribune in S. Maria in Trastevere in Rome, have been preserved, and exhibit simple and, in part, excellent composition and careful execution.

Traces of frescos by him are in the same church.

In S. Grisogono, in Rome, is a mosaic by Cavallini, representing the Virgin Enthroned. It is somewhat after the Byzantine manner, and is probably an early work of the artist.

Cavallini was a man of simplicity, and with a feeling of earnest piety which he communicated to all his works.

VAN EYCK.

HUBERT VAN EYCK, according to common acceptation, was born in the year 1366, at Maaseyck. But little is known with certainty regarding the life of this illustrious painter, though it is certain that he resided chiefly at Ghent and Bruges. Before the time of Van Eyck there were already existing examples of art in which the modelling of the forms and the style of the drapery showed the study of nature, and these works, as well as examples of sculpture, which seems to have preceded painting in the Netherlands, no doubt exercised an influence upon his art.

While he carried the realistic tendency already existing to an extraordinary degree of excellence, it is evident that in many essential respects he adhered to the more ideal feeling of the previous period, imparting to this, by means of his richer powers of representation, greater distinctness and truth to nature, as well as variety of expression. The excellences exhibited in the works of the brothers Van Eyck stand out with more prominence, probably, from the fact that the works of the generation which preceded them were destroyed by the iconoclasts of the sixteenth century.

The most distinguishing excellence of this painter is the hitherto unprecedented power, depth, transparency, and harmony of his coloring. To attain this he availed himself of a mode of painting in oil which he had himself perfected. Oil-painting had long been practised, but in a very undeveloped form and for inferior purposes. In order to accelerate the slow drying of the oil-colors, it had been necessary to add a varnish to them, consist-

ing of oil boiled with a resin. This had been unsuccessful, owing to the dark color of the varnish, in which amber or sandarac was used. Hubert Van Eyck succeeded in preparing so colorless a varnish that he could apply it to all paints without disadvantage. For transparent and brilliant coloring and minute finish, the works of Hubert and Jan Van Eyck have never been surpassed. Of three works which are, doubtless with justice, attributed to Hubert, but one is historically authenticated. The other two, as reliable evidence will show, must have been executed earlier.

His chief work, and the one authenticated by an inscription upon it, is the large altar-piece, the Adoration of the Lamb, once in the cathedral of St. Bavon at Ghent. This work is dispersed, only parts of it remaining at Ghent; other parts are in the Berlin Museum, and portions of it are lost. Another is a picture of St. Jerome extracting a thorn from the front paw of a lion, now in the gallery at Naples. The third, the Triumph of the Church, is in the National Museum in St. Trinidad, at Madrid.

The works which Hubert left incomplete at his death were carried out by Jan. Though Hubert was the first to develop the new mode of painting, the fame of it did not extend beyond Belgium and across the Alps until after his death, when the celebrity it acquired was transferred to his younger brother Jan, whose name has almost obscured that of Hubert till within a very recent period.

There remain no works by which the preliminary steps of this new development can be traced. The works of the two artists remained wholly unknown till their new method had reached its full expansion. Hubert died in 1426.

MASOLINO.

TOMMASO, commonly called Masolino, son of Cristoforo Fini, of Florence, was born in 1383. He has been known in the history of art as Masolino di Panicale, said to have been born in Panicale in the Florentine Territory. Recently published documents have corrected this and other errors concerning his life and works. It has been stated that he studied modelling and sculpture under Lorenzo Ghiberti; but this is probably an error, which may have arisen from the fact that one Maso di Cristoforo Braccii, who was born the same year as Masolino, was employed by Ghiberti.

Masolino probably received his education in art from Gherardo Starnini, a Florentine artist of considerable fame. But few works remain which are known to be genuine, among which are some frescos in the church of Castiglione di Olona (not far from Milan), which have been recently recovered from whitewash. They exhibit a most profound study of nature, and are marked by tenderness and purity of expression. His disposition of light and shade were, however, not well managed, and the effect of carefully studied forms was sometimes marred by the inappropriate dress of his personages. His architecture is sometimes of too small proportions to be in keeping with the size of his figures. There seems to be a lack of contrast in his coloring, though the damaged state of the frescos hardly permits a fair judgment in this particular. The paintings in the Brancacci chapel in Florence, ascribed to him by Vasari, were probably by some other artist.

Masolino is said to have been the teacher of Masaccio.

FIESOLE.

FRA GIOVANNI DA FIESOLE, also known by the title of Il Beato Angelico, was born at Vicchio in 1387. In 1407 he entered the Dominican order, and, together with his brother Benedetto, also a painter, consecrated his artistic abilities exclusively to sacred aims, illustrating various works of devotion with beautiful designs. Having achieved a high reputation as a fresco-painter by some noble compositions with which he endowed his own and other convents, he was commissioned by Cosmo de' Medici with the decoration of the church of the SS. Annunziata and the convent of St. Mark. Each cell of the convent was adorned with a fine fresco of large dimensions, and among other paintings, his Annunciation can still be distinguished. The fame of this work caused Fiesole to be summoned to Rome and intrusted with the execution of a series of illustrations taken from the life of St. Lawrence, destined to embellish the private chapel of St. Lawrence in the Vatican. Some of his works there are preserved.

The gallery of Florence possesses several pictures by Fiesole, among which are the best of his small panel-pictures, of which he executed a great number. The most remarkable are eight containing thirty-five scenes from the life of Christ. They are executed with the greatest delicacy, and are almost all in good preservation. Some very graceful pictures of the same kind are in the gallery of the Uffizi at Florence. A collection the works of this master is preserved in the sacristy of S. Domenico, at Perugia. A beautiful Madonna upon a throne, surrounded by angels, is now in the Städel

Institute at Frankfort; and a Coronation of the Virgin, one of his finest works, is now in the Uffizi at Florence. Another of the same subject is in the Louvre. A Deposition from the Cross, also one of his finest works, is in the Academy at Florence.

A profound serenity of feeling, a pure and holy frame of mind, are never-failing characteristics of this painter, and his representations of angels and glorified spirits are inimitable. One supreme aim pervaded his creations, — that of arousing lofty devotional feeling through the contemplation of the beautiful in art. He would never undertake any private or public work without the formal consent of his superiors, to whom all pecuniary remuneration was transferred. The archbishopric of Florence was offered him by the Pope, but it was humbly declined.

He died at Rome in 1455, and was buried in the church of the Santa Maria sopra Minerva, where his monument may be seen. On this the artist is represented in relief; the face has a pensive expression, large arched brow, and delicate and angular features. This is the only known portrait of "the angel of Florentine painting."

VAN EYCK.

JAN VAN EYCK, brother of Hubert, was probably born in 1390. His works show a different originality from that which characterizes his brother. He possessed neither the enthusiasm for the rich significance of the ecclesiastical art of the Middle Ages, nor the feeling for beauty in human forms or in drapery which

belonged to Hubert. His feeling, on the other hand, led him to the closest and truest conception of individual nature. The earliest picture known to be by Jan Van Eyck is the Consecration of Thomas à Becket as Archbishop of Canterbury, in the collection of the Duke of Devonshire at Chatsworth. In the National Gallery, England, are others; also in the Berlin Museum, at Antwerp, at Vienna, and in the Academy at Bruges.

This painter did not apparently make any progress in the representation of the nude, nor did he rise to the conception of types remarkable for dignity or grandeur.

He was fond of representing landscapes with distant views, and introduced such in the background of his historical pictures. These are admirable for their faithfulness to nature, and show the most delicate modulations of atmosphere. He painted portraits with a realistic power almost unsurpassed in any school of the time. Many of his portraits of the representative men and women of his time have been lost. He died in 1441.

STUERBOUT.

DIERICK STUERBOUT, an important artist of his time, and one who exercised considerable influence over his contemporaries, was born at Harlem in 1391. It is supposed that this artist owed his higher culture in art to Hubert Van Eyck, from the affinity in the character of their works. He resided for some time in his native city, and afterwards removed to Louvain, where, in 1461, he was appointed "Portraiteur" to the city. In the church of St. Pierre in Louvain he painted

two altar-pieces; the last one, which was finished in 1467, represents the Last Supper in the centre, while around it are emblematical representations of the same, drawn from the Old Testament. In this work the painter appears at the zenith of his art. This picture was assigned to Memling until records were found which established its authorship. The wings of this triptych were exhibited in the galleries of Berlin and Munich under the name of Memling. The works of Stuerbout which are probably the earliest were executed in the chapel of the Hôpital des Sœurs Noires at Bruges. His latest, though not the most satisfactory works, are two pictures from the legend of the Emperor Otho, which are now in the collection of Mr. C. J. Niewenhuys of Brussels.

In the religious works of this master there is a peculiar charm, which is imparted by a solemn repose approaching melancholy, united to the feeling of devotion which pervades the early Netherlandish school. His principal merits are his coloring, his landscape backgrounds, and the style of their execution. His heads are generally full of meaning, and sometimes show a delicate feeling for beauty. His drawing is good, and the hands are always in good action. His drapery is excellent. In the arrangement of his subjects there is sometimes not so much symmetry as picturesqueness, which gives an arbitrary and scattered look to his compositions.

Quite a large number of works exist which are attributed to Stuerbout. He died in 1475 or 1479.

SQUARCIONE.

FRANCESCO SQUARCIONE was born in 1394. He is more distinguished as an excellent teacher than as an artist. The few of his works which remain are not important. He travelled in Italy and Greece, collecting as many remains of ancient art, statues, torsos, reliefs, vases, etc., as he could, and made drawings from such specimens besides. On his return to Padua he threw open his collection, which soon attracted a great number of scholars anxious to avail themselves of the advantages it offered. By these scholars, who poured in from all parts of Italy, the manner of the school was afterwards spread throughout a great portion of the country.

This artist must be looked upon as exerting a very marked influence upon the art of his time, though the few pictures he has left show some unattractive characteristics. He died in 1474.

FABRIANO.

GENTILE DA FABRIANO was born at Fabriano, the date not exactly known, but he flourished in the early part of the fifteenth century. His first teacher in art is supposed to have been Allegretto di Nuzio. It is said that he subsequently went to Florence and studied under Fiesole.

His pictures indicate a cheerful and joyous nature. He had a childlike delight in splendor and rich orna-

mentation, but is never extravagant or excessive in his coloring. Michael Angelo said that "Gentile's pictures were like his name," that is, all that is expressed in the Italian word *gentile*.

Among his earliest works of note is a fresco of the Madonna in the cathedral of Orvieto. In 1423 he painted an Adoration of the Kings for the church of the Holy Trinity in Florence, which is now in the Academy there. This picture is considered his master-work, and is one of the most admirable of the schools descended from Giotto. To the same period belongs a Madonna with Saints, now in the Berlin Museum.

Fabriano afterwards went to Venice, where he greatly increased his reputation by a picture of the bloody engagement between the fleet of the Republic and that of the Emperor Barbarossa off the heights of Pirano. Unfortunately, this work has perished. Pope Martin V. called Fabriano to Rome, where he executed admirable works in the church of the Lateran. He died while engaged on this building, some time after 1450.

At Fabriano (Casa Morichi) are two pictures by this master, a Coronation of the Virgin and a St. Francis Receiving the Stigmata. A particularly fine Coronation of the Virgin, with four saints, is in the Brera at Milan.

NELLO.

OTTAVIANO DI MARTINO NELLO flourished in the early part of the fifteenth century. There is a probability that Giovanni Santi, the father of Raphael, was one of his pupils. In the church of S.

Maria Nuova, at Gubbio, is a fresco by this painter, executed in 1403, which is remarkable for sweetness of expression and delicacy of execution. It represents the Madonna surrounded by angels, saints, and donors, while Christ above, in a glory of cherubim, holds the crown over her head.

This is a work of considerable merit, and is probably the best preserved of Nello's frescos. He painted chiefly in fresco, and his works are remarkable for their warm coloring and for the tender expression and sentiment of the heads.

VAN DER WEYDEN.

ROGIER VAN DER WEYDEN was probably born within the last ten years of the fourteenth century. Until the year 1846 he was known only by the appellation of Roger of Bruges. In that year his name was first discovered by M. Wauters, the keeper of the Archives at Brussels, to be Rogier Van der Weyden, and his birthplace Brussels.

He was one of the scholars of Jan Van Eyck, yet his works show the influence of Hubert. His reputation as a great painter was so firmly established by the year 1430, that Pope Martin V., who died in 1431, presented a small altar-piece by him to Juan II., King of Spain. This work, which bears evidence of a consummate master's hand, is now in the Berlin Museum.

It is said that a too exclusive aim at truth led Rogier Van der Weyden occasionally to represent the tasteless and the disagreeable. Thus, his nude is meagre, his fingers too long, his feet, especially in his earlier works,

ill-formed. His coloring, however, is of astonishing vigor and power, though not equal in depth and warmth to that of his master.

Pictures by this master are to be found in the gallery of Munich, and of the Hague, and at Antwerp.

This painter exercised a great and widely extended influence. The great consideration in which he was held throughout Europe induced German artists to visit his atelier at Brussels, and some of the greatest German masters of the fifteenth century were among his scholars.

Rogier Van der Weyden had a son bearing the same name, who was also a painter, but of whom not very much is known. He is said to have adhered throughout to the style of his father, to whom, in his earlier works, he approaches very near.

BELLINI.

JACOPO BELLINI of Venice was a pupil of Gentile da Fabriano, and was one of the first who painted in oil. He learned a great deal from Squarcione, whose school, in his time, was the centre of the North of Italy.

Of the genuine pictures by this master few have been preserved, but a large volume containing ninety-nine drawings by his hand, formerly in the possession of M. Mantovani of Venice, is now in the print-room of the British Museum. The volume is inscribed in the beginning with the name of the master and the date 1430, — probably the year in which it was commenced. They consist of sacred subjects and studies from the antique. In these drawings, "the grand and peculiar

tendency of the Paduan school is expressed in the most complete and comprehensive manner." Of this master's paintings, a Crucifixion now preserved in the Museo Civico at Verona is acknowledged to be genuine, but it is much painted over.

JUSTUS VAN GHENT.

JUSTUS or JODOCUS VAN GHENT was born probably about 1400. Nothing is known of his birth or early life; but, according to an old Flemish MS., he was a scholar of Hubert Van Eyck.

Giovanni Santi, who wrote of Van Eyck and Van der Weyden, does not mention him, though he labored at his art in Urbino. He was highly appreciated as a painter, and it may be from jealousy or disdain that the Flemish artist is not mentioned. It is thought probable that he made a great mystery in Italy of the art of painting in oil, and for this reason avoided communication with the artists of the country.

He painted a large picture for the high altar of the church of the Fraternity of Corpus Christi at Urbino, in 1474, which is still in the same church. It represents Christ in the act of giving the chalice to the Apostles, who are kneeling around. The picture shows an affinity with the works of Van Eyck, and proves in some degree that the artist deserved his reputation. The predella, containing allegorical representations of the Holy Supper, no longer exists. Pictures by this master in the cathedral at Ghent were destroyed by the Iconoclasts. There are works attributed to him in different collections, but they probably are not genuine.

MASACCIO.

MASACCIO was born about the beginning of the fifteenth century at San Giovanni in Val d' Arno, between Florence and Arezzo. His name was properly Tommaso Guido, or Maso di San Giovanni, from the place of his birth. He merits particular attention as having been the first who gave a decided impulse to the new direction of art, which united with the still prevailing type a more correct delineation of form. He was the first artist at Florence to emancipate himself from the cold imitation of Giotto. By his grand ideas of composition and his knowledge of form, added to that of the effects of light and shade, which enabled him to give relief and roundness to his figures, he pointed out the way that later artists were to follow with more penetration and deeper knowledge. He regarded painting as a reproduction of the objects of nature by drawing and color; but though he studied and imitated the real, he was able to abstract noble personages from those who were only ordinary, "because in a multitude of observable details, he eliminated some of more importance than others, and subordinated the rest to these; he distinguished in the elements of the body and the head different *values*, and effaced or diminished the least, in order to render prominent the greatest." In the works of Masaccio are found successful delineations of the nude, and his style of drapery is freed from the habitual type-like manner of the earlier periods.

Some frescos in the chapel of S. Caterina in S. Clemente at Rome are ascribed to Masaccio as early works, and though but little that is original remains, there is

sufficient to give an exalted idea of the artist. The frescos which he executed in the Brancacci chapel of the Carmelite church at Florence are much more important. These were the works which were the means of introducing a new and marked improvement in art, and they were for a long time a sort of school for young artists. It is said that Raphael studied these works, and several of his paintings confirm the assertion. For example, the Expulsion from Paradise, in the Loggie of the Vatican. Masolino and Filippino Lippi executed some of these frescos, but those by Masaccio are superior to the rest. They are the Expulsion from Paradise, the Tribute Money, Peter Baptizing, Resuscitation of the King's Son, Peter and John Healing the Cripple, and Peter and John Distributing Alms.

Nothing certain is known of any easel-pictures by Masaccio, though single heads are sometimes attributed to him.

This painter was originally *Tommaso* or *Maso*, and the reproachful *accio* was added in consequence of his negligence in dress and manners. Vasari says of him: "He always lived self-concentrated, neglecting everything else, as one who, having fixed his whole mind and will on things of art, thought little of himself and still less of others."

He was unappreciated "to such an extent that no inscription was placed on his tomb." Documents which were discovered in the present century indicate that Masaccio died at Rome between 1427 and 1430. It is supposed that he was about twenty-six years of age.

LIPPI.

FILIPPO LIPPI was born about 1412. Left an orphan at an early age, he spent his youth as a novice in the convent of the Carmine at Florence, leaving it in his seventeenth year. It is told by Vasari, that while sailing for pleasure, Lippi was seized by corsairs and carried to Barbary. After remaining some time in captivity, he regained his freedom by an exhibition of his art as a painter, which had been encouraged and developed while in the convent. Afterwards, while painting in the convent of S. Margherita at Prato, he eloped with Lucrezia Buti, a young boarder or novice whom the nuns had allowed to sit for one of the figures in his picture. He died suddenly, in 1469, as was suspected, by poison administered by the relations of Lucrezia; and the Pope's dispensation for his marriage with her, obtained by the interest of his powerful patrons, the Medici, arrived after his death.

It is thought, from investigation of authentic records, that Vasari's romantic account of his life is, in great part, without foundation, though it is not possible to wholly disprove the charge of immorality brought against him. Fra Filippo was a man of extraordinary genius, though his works sometimes exhibit coarseness and even vulgarity. His most important works are the frescos in the choir of the Duomo at Prato. These paintings, which are on a large scale, display a certain grandeur, which, however, is not altogether genuine. Some of the heads are not without grace, but with it is mingled a certain degree of coarseness. These works are, however, full of character, and display feeling and an ardent,

impetuous mind. Lippi was an imitator of actual life, and his works are of an extraordinary finish.

In some of his easel-pictures his coarseness gives way to a soft and pleasing *naïveté*.

ANTONELLO.

ANTONELLO DA MESSINA was probably born about 1414 in Sicily. To this painter is attributed an important part in transmitting the secrets of oil-painting from the Netherlands to Italy. About the middle of the fifteenth century he is said to have travelled into the Netherlands to the school of Jan Van Eyck, and learned his secret in the preparation and use of oil-colors; and the evidence of his pictures proves a close acquaintance with the technical processes of the older Flemings. In that school he also learned the careful treatment of accessories in a composition.

Antonello's works are now rather scarce. They are occasionally to be met with in European galleries, and a few are in different collections in England. Some of his early religious pictures are characterized by the disagreeable peculiarities of the Flemish school, though later, he followed, to some extent, the more attractive Venetian style.

It is believed that he settled in Venice in 1473, and recent researches seem to prove that his career was of greater importance in connection with Venetian art than with that of the Flemings. Soon after taking up his abode in Venice, he painted a picture of the Madonna with St. Michael, which created a sensation throughout the artistic world, and which for more than a century was the chief ornament of the church of San

Cassiano in Venice. This picture subsequently disappeared. Venetian artists were untiring in their efforts to imitate this new method, and those who had hitherto painted in tempera soon abandoned it for the oil medium. Antonello was unwilling to impart the knowledge which he possessed, so that some time elapsed before the change from tempera to oil-painting was thoroughly worked out. Among the Venetians, Giovanni Bellini was in particular unremitting in his endeavors to master the new process, and his pictures of the time show the results of his experiments. At length, the superior genius of Bellini carried him beyond anything to which Antonello had attained, which the latter seems to have acknowledged by assuming the attitude of a disciple and adopting the more genial manner of Bellini as far as was possible to one of his ability and education. Antonello produced a number of pictures of religious subjects, but it was as a portrait-painter that he gained his highest fame, and the examples which are in existence prove that he was largely patronized in this department. He was admitted by his contemporaries to have been the originator of the models which were improved in later years by Bellini, Giorgione, and Titian.

The variety of foreign influences which acted upon this painter's style renders it sometimes difficult to prove the authenticity of pictures attributed to him, and some that bear his name must be considered doubtful.

Antonello died probably in 1493, and his memory was honored with an epitaph, in which he is described as a benefactor to art, not only at Venice, but throughout Italy.

SCHÖN.

MARTIN SCHONGAUER, commonly called Martin Schön, was born, it is supposed, about 1420; originating probably from an artist family at Colmar, where he resided, and where he died in 1488. He was a pupil of Van der Weyden, and was the greatest German painter of the fifteenth century. His pictures are exceedingly rare, and are by no means sufficient to show the original qualities of the artist in their full extent. This deficiency is, however, supplied by a number of his engravings from compositions of his own.

Among his pictures, the one most important, and the one which, by comparison with his engravings, is the best authenticated, is that of the Virgin in the Enclosure of Roses, in St. Martin's Church at Colmar. The flesh tones are clear and warm, and the painting of great finish.

Of the number of pictures attributed to him in various public and private galleries, the majority are by other painters after his engravings. Pictures and engravings which are no doubt genuine may be found in different galleries in England.

Vigor of expression and body of color are characteristics of this painter. He excelled also in his feeling for beauty and spirituality, in which he greatly refined and individualized the tendency of the former period. In the department of ecclesiastical art he exhibited great powers of invention. Fantastic subjects he treated rarely, though with energy, and occasionally exhibited a vein of humor in scenes from common life.

BELLINI.

GENTILE BELLINI, eldest son of Jacopo, was born about 1421. His earliest work, of which we have an account, is the painting of the doors of the great organ at S. Marco, in Venice, about 1464. These paintings exhibit skilful arrangement, correctness and decision of drawing, and good contrast of light and shade.

He executed many portraits at a later period, some of which are of most minute finish.

One of his important commissions was the decoration of the council-hall in the Doge's palace. These works were very highly esteemed, and the Doge manifested his appreciation by sending Gentile to Constantinople, to perform some service for Mohammed II., who had requested that a good painter might be sent to him. He was received and treated with great kindness by the Sultan, who bestowed the honor of knighthood upon him. He was permitted to paint the portrait of Mohammed, which is now in London, in the possession of A. H. Layard, Esq. The picture is much injured, but what remains of the original work is of extreme finish. An inscription upon the canvas has been partly deciphered, and the date found to be November 25, 1480.

After an absence of about a year, Gentile returned to Venice, and resumed his work in the council-hall, in connection with his brother Giovanni, who had labored there during his absence. These paintings represent the most celebrated achievements of the Venetian republic. They were mostly destroyed by

fire in 1577, but fragments remaining show the artist's ability in the representation of historical subjects.

In the Academy at Venice are two large pictures, counted among the best works of Gentile. One represents the Miracle of the Cross, said to have occurred in one of the canals; and the other, the procession which bore the sacred relic after its recovery from the water, where it had been lost.

One of his important sacred pictures is the St. Mark Preaching at Alexandria, now in the Brera at Milan. It represents the Apostle preaching in front of a mosque with listeners, Venetian and Oriental, about him, the figures about one third the size of life. It shows the perfection of his latest time, though it has been much injured and repainted. It was not quite finished at his death, in 1507, and in his will he requested that his brother Giovanni might finish it, for which service he should receive "the book of their father's sketches." He was buried at his request in S. Giovanni e Paolo, in Venice. It is known that he left a number of pictures which are now missing.

BENOZZO.

BENOZZO DI LESE DI SANDRO, called Benozzo Gozzoli, was born at Florence about 1424. But little is known of the life of this painter. He was a distinguished pupil and assistant of Fiesole, and in his cheerful coloring and mildness of expression he resembles his master, though differing from him in all other

respects. He was the first to create rich landscape backgrounds, with trees, villas, cities, richly cultivated valleys, rivers, bold rocks, etc. He enlivens this landscape with animals, which are introduced wherever there is room. His pictures overflow with a delighted sense of the beauties of the material world. In the representations of the human figure he unites gayety and whim, feeling and holy dignity, in the happiest manner; but, not satisfied with the figures necessary to the action, he peoples landscape and architecture with groups, often surrounding the principal actors with spectators, among which are introduced portraits of his contemporaries. These are so skilfully managed that, instead of appearing intrusive, they add to the solemnity and poetry of the scene.

In movement and cast of drapery his figures, taken singly, are often very graceful, though marked by an almost feminine timidity of gait and gesture.

Before the death of Fiesole, Benozzo painted some frescos in the cathedral at Orvieto, and in the churches at Montefalco, near Foligno, and in the chapel of the Palazzo Medici (now Riccardi) at Florence.

His greatest work is the decoration of the Campo Santo, at Pisa. He embellished the whole north wall with frescos representing the history of the Old Testament from the time of Noah to the visit of the Queen of Sheba to Solomon. It appears from records existing in Pisa that Benozzo was engaged on this great work not less than sixteen years. The greater part of this work is in good preservation, and forms one of the most interesting monuments of art of the fifteenth century.

Benozzo died at Pisa some time after 1496, and lies buried in the Campo Santo, beneath the compartment which contains the history of Joseph.

BELLINI.

GIOVANNI BELLINI, the son of Jacopo, was born in 1426. He is the most important of the Bellini, and is the proper head of the Venetian school of painting. He was gifted with a noble and profound mind, the expression of which is captivating to the spectator. He produced a large number of pictures of great and progressive excellence. His best were executed between his sixty-fifth and eightieth year, and one of his latest works shows that there was vitality and progress in his practice even at the age of ninety. His early works were executed in tempera, and are marked by great sweetness and beauty of expression, but show a certain timidity and dryness of manner; the later are characterized by the same dignity and sweetness of expression, with the addition of his peculiar richness of coloring. He was of an eclectic turn, yet without losing his own individuality. He had been preceded by an artist who had already softened, in some degree, the austerity of the Paduan school, — the youngest of the three Vivarini, who flourished in the fifteenth century, — but it was in Bellini's works that Venetian coloring attained its peculiar intensity and transparency. In this school may also be noticed the increasing tendency to introduce objects of embellishment into pictures; and architecture and landscape when thus introduced were treated in a more able and interesting manner.

This master is sometimes wanting in imagination, and his figures show a lack of vigor in action; but his men possess dignity, his saints are of powerful and noble form, and his Madonnas exhibit an exalted grace. In

his representations of Christ there is an especial power and grandeur.

The greater number of Bellini's pictures are to be found in the galleries and churches of Venice, all those which are dated being the work of his old age. One of his best works, of the year 1488, is a large altar-piece in the sacristy of S. Maria de' Frari. It represents the Madonna enthroned, with saints and angels. The personages express life and emotion, and the work is perfectly finished and beautifully colored. It must be considered a masterpiece of religious art. His Christ at Emmaus, in S. Salvatore, is one of his finest works, and one of the finest of his time. A similar picture, though inferior, is in the Manfrini Gallery. Other pictures by him are in the Academy. His works are not uncommon out of Venice. In the Museum at Naples there is an excellent picture of the Transfiguration, and in the Berlin Museum is a complete series of his works.

Under the influence of Giovanni Bellini, portraiture flourished to a great extent, and more fine heads remain to us from the painters of this period and locality than perhaps any other.

This master formed a great number of scholars, including Titian and Giorgione. He died in 1516.

ROSSELLI.

COSIMO ROSSELLI was a Florentine painter employed under the direction of Sandro Botticelli in the execution of frescos in the Sistine Chapel at Rome.

In his earliest works this painter followed the manner of Fiesole, but he afterwards inclined to that of Masaccio. His frescos in the Sistine Chapel are Pharaoh in the Red Sea, Moses Giving the Commandments, Christ's Sermon on the Mount, the Scene in the Garden of Olives, and the Last Supper. In the fresco of Christ's Sermon on the Mount is a charming landscape, supposed to have been painted by Piero di Cosimo. The fresco of the Garden of Olives is very fine, though it suffered from retouching in the sixteenth century.

His best work is a large fresco in a very dark chapel in S. Ambrogio at Florence, painted in 1456. It represents the removal of a miraculous sacramental cup from the church of S. Ambrogio to the bishop's palace. The same church contains an altar-piece by him.

Rosselli is among the artists who retained, to some degree, the inanimate forms of the ancient style, exhibiting a want of grace and a feebleness of color. The costume of his figures, which is that of the time, is finished with great precision.

ALUNNO.

NICCOLÒ ALUNNO, or Niccole of Foligno, was one of the old Umbrian painters whose works first indicated the qualities discernible in that school. Though unendowed with any originality of invention, he possessed the art of giving his figures a generally attractive expression.

His female and angelic heads are especially remarkable for refinement and purity, and his male figures

have an earnestness of expression, accompanied by greater fulness and robustness than the succeeding Umbrian painters approved.

His earliest known work, a Madonna with Angels and Saints (1458), is in the Franciscan Church at Diruta, between Perugia and Todi.

His Annunciation of the year 1466, in S. Maria Nuova at Perugia, is a beautiful picture.

Frescos by Alunno are preserved in S. Maria fuori la Porta, at Foligno, though they are of no great merit.

A pleasing Madonna, a whole-length figure on a gold ground, is in the Berlin Museum.

Fragments are still in existence of an altar-piece by this master for the cathedral of Assisi. The picture represented a Pietà, with two angels bearing torches, and, according to Vasari, weeping so naturally that "no one could have painted them better."

In his delineations of St. Francis, which are frequent, he shows a peculiar enthusiasm; but his representations of suffering are violent and exaggerated. His works, however, show warmth, purity, and devout faith.

POLLAJUOLO.

ANTONIO POLLAJUOLO was born about 1430. He was the son of a poulterer, whence he derives his name. He began his career as a goldsmith, and a modeller and carver in wood and metal. Having been placed under the tuition of Bertuccio, the father-in-law of Ghiberti, he distinguished himself by his skill in modelling and designing. He was afterwards one

of the assistants of Ghiberti on the second Bronze Gate of the Baptistery in Florence.

In sculpture this artist has left excellent works, but in painting he is less remarkable. He was an excellent designer, but was deficient in sentiment and grace, and in painting retained a certain hardness and formality of design derived from his first profession.

Pictures by Antonio may be found in the Uffizi Gallery at Florence. In the Berlin Museum is an Annunciation remarkable for clear coloring, and for rich architectural decoration.

As a man he was esteemed for his exemplary life as well as for his talents. He died at Rome, in 1498.

His brother Piero was also an artist of some note.

MANTEGNA.

ANDREA MANTEGNA was born of poor and obscure parents in 1431. He was the most important of the scholars of Squarcione, and was a painter whose influence, direct and indirect, affected almost all the schools of Italy. He was a Paduan by birth; but having been invited to the court of Lodovico Gonzaga, in Mantua, that city became the chief theatre of his exertions, though his works there are mostly destroyed, or dispersed in foreign museums.

In the academy of Squarcione he was a poor boy, working early and late, copying with assiduity the models which were set before him, drawing from the fragments of statues, the busts, the bas-reliefs, etc., with which his master had enriched his academy. An-

drea retained through life that taste for the forms and effects of sculpture which had given his earlier works a certain hardness, meagreness, and formality of outline. In many instances he is hard and portrait-like, harsh and even mean in sentiment; nevertheless, his works, taken generally, leave an impression of great meaning.

He was not only eminent as a painter, but also as an engraver. He was one of the first who practised engraving, and was the first painter who engraved his own designs, and probably owed much of his celebrity and his influence over the artists of his time to the multiplication and diffusion of his designs by engraving.

The Triumph of Cæsar, a series of water-color paintings, nine in number, painted for the saloon of a palace near the monastery of St. Sebastian at Mantua, are at Hampton Court in England. It is a grand and spirited composition, in which an intimate knowledge of the antique is united in the happiest manner with a feeling for nature and reality. These now faded and dilapidated cartoons display a technical skill excelling any hitherto known, and altogether they form one of the grandest works of the fifteenth century.

The most celebrated of his easel-pictures is a large altar-piece, now in the Louvre. It is a dedicatory picture for a victory obtained by Gonzaga over Charles VIII. of France, in 1495, — a Madonna surrounded by saints, with Francesco Gonzaga and his wife kneeling at her feet. It is remarkable for its admirable execution, and, which is rare in the works of Mantegna, for a peculiarly soft treatment of the naked forms, as well as an agreeable mildness of character.

Some small pictures of his are in the Uffizi Gallery at Florence. Mantegna died in Mantua, in 1506, and was buried in the church of his patron saint, S. Andrea, where his monument in bronze and several of his pictures may be seen.

VEROCCHIO.

ANDREA VEROCCHIO, born in 1432, was a goldsmith and sculptor in marble and bronze, and also a painter, though his paintings are few and little known. He is celebrated through the artists formed in his school.

His style is rather hard and formal, though he drew and modelled admirably. He is said to have been the first who took plaster casts from the limbs as materials for study.

A picture by Verocchio, originally painted for the monastery of S. Salvi, representing the Baptism of Christ, is in the Academy at Florence. It is said that one of the angels in this picture was painted by his scholar, Leonardo da Vinci, and that the master, seeing himself so much excelled by his pupil, gave up painting forever. In this picture may be traced the main features of Leonardo's style. Though it is unfinished and is now injured, it pleases by its air of calmness and reverence, and its expression of tender feeling.

Verocchio died in 1488.

WOHLGEMUTH.

MICHAEL WOHLGEMUTH was born in 1434. He was the chief master of the Franconian school of this period. The paintings of this school are characterized by a lively coloring, though sometimes lacking in harmony, in consequence of which they have generally a gaudy look. Wohlgemuth's pictures exhibit great power and clearness of coloring, though they are quite unequal in merit otherwise. His services were much sought in the execution of large altar-chests, and as he left much of the work to incompetent assistants, and was also fitful in his own devotion to it, the inequality may be readily accounted for. An altar-piece in the church of Heilsbronn — not far from Nuremberg — is considered his best work. There are portions of an altar-piece painted for the Augustine Church, and now in the chapel of St. Maurice at Nuremberg, in which he is seen to great advantage. This master was the instructor of Albert Dürer in the mechanical part of his art. He died in 1519.

BOTTICELLI.

SANDRO BOTTICELLI, born in 1437, was a pupil of Filippo Lippi. His own name was Alessandro Filipepi, but he derived his surname Botticelli from his first master, a goldsmith. He is remarkable for being one of the first who treated mythological subjects on

a small scale as decorations for furniture, and the first who made drawings for the purpose of being engraved; these, as well as his religious pictures, he treated in a fanciful, allegorical style.

All the impetuosity and energy of action observable in the works of Fra Filippo were transferred to the pupil, united with a peculiar and fanciful conception, and an endeavor to elevate his subject above the common. In some cases he was eminently successful, particularly in a round picture in the Uffizi Gallery at Florence, representing a Madonna Crowned by Angels. The Madonna is the beautiful original of the female heads repeated in almost all similar pictures by this master. A Madonna with Angels is in the Louvre, two others are in the Berlin Museum. In the collection at Yale College is a Madonna and Child, which is a fine specimen of his pictures.

Botticelli was also a fresco-painter in the Sistine Chapel of the Vatican. There he represented scenes in the life of Moses, and the Temptation of Christ. The latter is of admirable arrangement; it is peopled with graceful figures, and the faces are serene and lifelike.

He was reduced to poverty in his old age, and it is said that he deposited large sealed chests in the Hospital of S. Maria Nuova at Florence, where he was received and cared for, promising them his inheritance. After his death, in 1515, the chests were opened and found to contain only stones.

Botticelli's works are much studied and prized at the present day. He painted a picture known as the Pallas Athene which has been missing for more than a century, but was lately found in a lobby of the Pitti Palace in Florence. It is one of his finest works, and is in excellent preservation. It will be placed in the Uffizi Gallery.

SIGNORELLI.

LUCA SIGNORELLI, of Cortona, was born in 1440. He was a master of the Tuscan school, and flourished about the close of the fifteenth century. He was the first who not only drew the human form with admirable correctness, but, aided by a degree of anatomical knowledge which was rare in those days, threw such spirit and expression into the various attitudes of his figures as to remind one of the style of Michael Angelo, of whom Signorelli was the immediate predecessor, if not the contemporary. He exhibits the same subordination of all the merely accidental to the living majesty of the pure human form, though not the grandeur of conception of Michael Angelo. In drapery also he exhibits great excellence.

Whatever subject he treated, whether religious or classical, he treated with decision, with power and grandeur in the grouping and forms, and with singular depth and originality in the heads. His peculiar powers were best developed in the frescos with which he embellished the chapel of the Madonna of S. Brizio, in the Duomo at Orvieto. In his native city of Cortona, in the choir of the Duomo, are works by this master; and some are preserved in the Florentine galleries.

In Sienna, in 1498, he completed an altar-piece for the chapel of the Bicchi in S. Agostino, of which the wings are in the Berlin Museum, and are classed among the fine productions of the master.

A single fresco, the History of Moses, in the Sistine Chapel, is the work of Signorelli, and even among the

different artists who painted there, he is distinguished as one of the best.

The year of Signorelli's death is not exactly known, but it is certain that he lived to be upwards of eighty.

PERUGINO.

PIETRO VANNUCCI was born at Città della Pieve in Umbria, about 1446, but having afterwards established himself at Perugia, he is commonly called Il Perugino. But little is known of his early life, and the accounts of his education in art are very obscure, though it is probable that Niccolò Alunno exercised an influence upon him.

When about twenty-five years of age he went to Florence, remaining a long time there and in other parts of Italy, particularly in Rome, and towards the end of the fifteenth century established himself in Perugia, where he opened a large studio and school. This frequent change of residence may account for the frequent changes of style observable in his works.

Many small pictures of his earlier time exist, particularly in Florence, painted before he had experienced the influence of the Florentine school. They display some characteristic peculiarities, but belong decidedly to the older style. During his stay in Florence, between 1475 and 1489, he seems to have inclined at one time to the then prevailing taste for direct imitation.

About 1480 he was employed to execute frescos in the Sistine Chapel, some of which were afterwards destroyed to make room for Michael Angelo's Last Judg-

ment. Those remaining, the Baptism of Christ and the Delivering the Keys to St. Peter, are quite in the Florentine manner.

After Perugino had passed through the schools, he returned to his own first manner. He acquired that grace and softness, and that tender, enthusiastic earnestness, which give so great a charm to his pictures. In coloring, also, both of the flesh and drapery, in the warm, bright skies, and in the well-managed gradations of his landscapes, he had great and varied merit.

Perugino's artist life was one of immense activity, and some of his later productions are marked by haste and superficial treatment.

A picture of his best time, dated 1491, is in the Palazzo Albani at Rome. It represents the Infant Christ Adored by the Virgin, with saints and angels.

An Ascension of great beauty, formerly in S. Pietro Maggiore in Perugia, is now in the Museum at Lyons. Five half-length figures belonging to this picture are in the sacristy of the church in Perugia, and three half-length figures belonging to the same series are in the Vatican.

A Deposition, formerly in S. Chiara, dated 1495, is in the Pitti Palace in Florence; it is a picture with many figures, grand and simple in composition. The painter's attainments in expression and technical execution are nowhere seen in greater perfection than here; it is the most marvellous representation of sacred sorrow. The coloring has deteriorated by exposure.

Among the best of his pictures is a Madonna with Saints in the gallery at Bologna.

Perugino died in 1524. The greatest of his scholars was Raphael Sanzio.

VAN DER GOES.

HUGO VAN DER GOES, a painter who resided in Ghent, is mentioned by Vasari as a scholar of Jan Van Eyck, but this cannot be traced with certainty. It is known that he was a master at Ghent as early as 1465, but it is uncertain whether he was born there. He exhibited an extraordinary breadth of hand and capacity for large works, which secured him employment and fame. In most respects this master possesses the highest qualities of his time; his drawing is good, and carefully carried out in all particulars. His portraits are animated and true to nature.

He painted blue draperies, broken with green, combining with this a mixture of orange-color, which is somewhat destructive to the harmony of his pictures.

The Flemings had learned by experience that wall distemper was not suited to their climate; and Hugo produced pictures executed in tempera colors upon supple cloths. These were cheaper than arras, and soon became in great demand.

Of his oil-pictures there is but one which is historically authenticated. This is an altar-piece ordered by the agent for the house of Medici, in Bruges, for the Hospital of S. Maria Nuova at Florence, where it now hangs on the left wall of the choir of that church. This triptych was the most important for its size that was produced in the middle of the fifteenth century. The subject is the Adoration of the Shepherds.

Various important works by this master in Belgium were destroyed by the Iconoclasts of the sixteenth century; such as survived have since disappeared. Vari-

ous pictures in different galleries are attributed to Van der Goes.

Towards the close of his life he entered the convent of Rooden, near Brussels, where he died in 1482.

MEMLING.

HANS MEMLING was the greatest scholar of Rogier Van der Weyden.

All that is known of him with historical certainty is that in 1477–78 he was in great poverty; that up to 1487 he labored at his art in Bruges, more especially for the Hospital of St. John; and that he died before the year 1499. In him the school attains the highest delicacy of artistic development, while in feeling for beauty and grace he is more gifted than any painter subsequent to Hubert Van Eyck.

In his earlier time, when he occasionally worked on the same panel with his master, the pictures of the two are difficult to distinguish. Though inferior to his master in the carrying out of detail, his figures are of better proportion and less meagreness of form, his hands and feet truer to nature, the heads of his women sweeter and those of his men less severe, his outlines softer, and his coloring is more luminous and transparent.

The Last Judgment, a large altar-piece in the church of Our Lady at Dantzic, is not only one of the most important of this master's works, but one of the masterpieces of the whole school to which he belonged.

There is a large altar-piece in the collection of the

Academy at Bruges, inscribed with the date 1484, the original excellent modelling of which is still in good preservation.

A small altar-piece in St. John's Hospital at Bruges is dated 1479, and has the name of the artist in full on it. This choice work has suffered from cleaning.

The Marriage of St. Catherine, in St. John's Hospital, is a strikingly poetical and impressive work; it is highly finished both in drawing and in its treatment as a picture, and except the outer sides, which are over-cleaned and badly retouched, it is in tolerable preservation. Memling was also an excellent miniature-painter.

FRANCIA.

FRANCESCO RAIBOLINI, commonly called Il Francia, of Bologna, an artist held in high estimation, was born about 1450. He was originally a goldsmith, and celebrated for the execution of dies for coins and medals, and it is said that he turned his attention to painting at an advanced age, from pure love of the art. His efforts at painting are said to have first excited observation in a picture executed in 1490, for the S. Maria della Misericordia, — a Madonna with Saints, now in the gallery at Bologna. The best of Francia's works are the frescos of S. Cecilia at Bologna. The gallery at Bologna also contains a series of excellent paintings by him.

In the National Gallery, England, is a picture of the Virgin and Two Angels Weeping over the Body of Christ, a picture holy in sentiment and pure in feeling

and of wonderful finish, which Francia painted for the Buonvisi chapel in the church of San Frediano at Lucca. It has recently been most admirably engraved by M. Auguste Blanchard.

In the School of the Fine Arts at Yale College, New Haven, is a portrait of the Princess Vitelli. It is a valuable specimen, and is in excellent preservation.

Francia died in 1517, shortly after the arrival in Bologna of Raphael's St. Cecilia. It has been said that the overpowering impression of this picture caused the death of the painter, though there seems good reason to doubt this. Francia was a friend of Raphael, and to his care the St. Cecilia was sent, with the request that he would make alterations if he saw any defect, or repair any accident that might happen to it, and have it framed. These wishes Francia zealously fulfilled.

Francia is considered equal in rank with Perugino, and the general similarity of their style favors the supposition that the progress of Francia was assisted by the study of the works of Perugino. In Francia the enthusiastic sentimentality of Perugino is moderated; a freer and more engaging openness appears in its stead, without any deficiency of deep and fervent feeling.

We are told that the life and character of Francia were in harmony with his genius. According to the Bolognese Chronicles and the "Memorie" of Francesco Raibolini of Calvi, he died January 6, 1517, at the age of sixty-seven.

Two of his sons were painters, and assisted him in some of his works.

GHIRLANDAJO.

GHIRLANDAJO, or Domenico Corradi, an eminent painter of the Florentine school, was born in 1451. From his early youth he was trained as a goldsmith by his father. He became very skilful, displaying great elegance in his designs. His father invented the silver ornaments in the form of a wreath or garland (*Ghirlanda*) which became a fashion with the Florentine women, and which gave him the name of Ghirlandajo.

At the age of twenty-four Domenico left the profession of goldsmith, and became a painter. He lived to become one of the most progressive and original masters of his age.

His greatest works are frescos; but he has also left fine easel-paintings, both in oil and distemper, and his compositions in mosaic, or "eternal painting," as he termed it, are unrivalled for the brilliant coloring and the delicacy with which they are blended and graduated. The Capella di Sassetti in Florence contains a noble series of frescos by this painter, illustrative of both historical and legendary incidents in the life of St. Francis. The church of Santa Maria Novella is also rich in Ghirlandajo's works, being adorned by a set of frescos representing scenes from the life of St. John the Baptist.

Among the earliest of his works are those executed in the Sistine Chapel, none of which now exist except the Calling of Peter and Andrew, a picture full of life. His fresco of St. Jerome, in the nave of the church of Ognissanti at Florence, is somewhat later in date, 1480.

The accessories present a perfect specimen of still-life painting in the manner of the Flemish painters of that time. A beautiful Adoration of the Kings, dated 1488, is in the church of the Innocenti (belonging to the Foundling Hospital) at Florence. Another of the same subject (a circular picture) is in the gallery of the Uffizi. Two admirable pictures are in the Florentine Academy, both remarkable for very sweet and graceful Madonnas, which do not frequently occur in the works of Ghirlandajo. There is an excellent picture of the Visitation, in the Louvre, and a Madonna in a Nimbus, with four saints and a kneeling St. Jerome, of especial grandeur of form and expression, in the Berlin Museum. A portrait of a lady of the Tornaboni family is in the Yale collection at New Haven.

It may be said that the aim of this artist was no longer external form for itself, no longer a beautiful and true imitation of the circumstances of nature in the abstract; it was a predilection for particular forms, for particular circumstances, and especially for grand and important relations of life. The mechanical and technical part of his art he carried to a perfection it had not before attained. He was also the best colorist in fresco who had yet appeared.

To his rare and various accomplishments as an artist were added the most amiable qualities as a man. He died in 1495, at the age of forty-four, and was buried in the church of Santa Maria Novella in Florence.

DA VINCI.

LEONARDO DA VINCI was born in 1452, at Vinci, in the Val d'Arno, near Florence. His father, Pietro da Vinci, a notary of Florence, early placed him under the instruction of Andrea Verocchio, who, though an able sculptor and a good painter, was soon surpassed by his pupil.

Leonardo was a sculptor, painter, musician, and poet, though to painting he dedicated the greatest and best part of his life. He applied himself zealously to all the sciences necessary to the improvement of his art, particularly anatomy, mathematics, perspective, and mechanics. He executed important works in engineering, and among his writings are several works on physics.

The earlier years of his life he passed in Florence and its neighborhood; in 1483 he went to Milan, where he remained till 1499. There he performed various services for the Duke Sforza il Moro, and instituted an Academy of Arts of which he was made director. It was attended by many eminent artists, and exercised a beneficial influence over the Lombard school of painting. His work on art, *Trattato della Pittura*, appears to have been written for this institution. His first great work in Milan was the model for an equestrian statue to be cast in bronze, in memory of Francesco Sforza, father of Lodovico. It was never cast, and the model was destroyed.

In 1497 he executed his famous picture, the Last Supper, in the refectory of the convent of S. Maria delle Grazie, in Milan, on a wall twenty-eight feet in length, the figures being larger than life. The deter-

mination of Leonardo to execute the work in oil-colors instead of fresco seems to have been unfortunate. The convent, and probably the wall on which the picture is painted, was badly constructed, and the situation of the wall between the kitchen and refectory was unfavorable. An inundation happened in Milan in 1500, owing to which the refectory remained for a time partly under water, and the masonry of the hall was completely ruined. In 1652 a door was broken open under the figure of the Saviour, which destroyed the feet, and the work was also much injured by varnishing and retouching. In 1796, when Napoleon led the French over the Alps, he gave orders that the room should be respected, which orders were disregarded, and the refectory was turned into a stable. As the original is all but lost to us, the cartoons which Leonardo sketched for the work are of the greatest interest. They are executed in black chalk, and slightly colored. The Head of Christ is in the Brera at Milan; eight Heads of the Apostles are in the Grand Ducal Palace at Weimar; others are in private galleries in England. Several slight sketches are in the Academy at Venice, and an original drawing, a study for the whole, is in the Royal collection of drawings at Paris.*

In 1503 Leonardo was employed to paint one end of the Council Hall of the Palazzo Vecchio in Florence. For this he prepared his celebrated cartoon of the Battle of the Standard, said to have been executed in competition with Michael Angelo's cartoon of Soldiers bathing in the Arno, though they were not painted at precisely the same time. The cartoon has perished. A group of four horsemen, copied from it by Rubens, gives a hint of what the great work must have been.

* See Note 2, p. 307.

In the Ambrosian Gallery at Milan is a series of very interesting small works by Leonardo. In the Louvre is a half-length figure of a youthful John the Baptist, probably belonging to the earlier period of the master. One of his most famous pictures, La Carità, is now in the gallery of the Hague. Among the works which he executed in Florence is an Adoration of the Kings, now in the gallery of the Uffizi. In 1513 he went to Rome, though he did not remain there long. One of his most beautiful pictures in Rome is in the Sciarra Palace, two female half-figures of Modesty and Vanity.* A youthful Christ in the act of benediction, of very sweet expression, is in the Borghese Palace.

The last years of his life were passed in France, where he was a great favorite of King Francis I.

Leonardo imparted to his works qualities of the highest order. His drawing is of great delicacy and elevation of style, and exhibits a profound knowledge of nature. In the studio of Verocchio he modelled clay statuettes, and then draped them with wet linen in order to draw them afterwards and imitate their relief; and the same zeal which he applied to the study of form was extended to all its manifestations of life. He studied the expression of different temperaments, and arrested sudden emotions in their flight. He also represented the holy and divine with a dignity, calmness, and beauty of which the greatest genius only is capable. His Christ has a sweet countenance, but large, ample, and divine; his aim was not to portray a sad and tender dreamer, but a type of humanity.

Leonardo painted slowly, and left many works unfinished. Genuine works by him are very rare; most of the pictures attributed to him were wholly or in part

* See Note 3, p. 307.

painted by his scholars and imitators from his cartoons. These, however, may be taken as the production of the great painter's mind, if not the work of his own hand.

He died in the year 1519.

PINTURICCHIO.

BERNARDINO DI BETTO of Perugia, commonly called PINTURICCHIO, born in 1454, was, properly speaking, the historical painter of the Umbrian school, and, in some respects, a more gifted artist than Perugino, whose earlier and more realistic Florentine type he greatly resembles. Of the earlier works of Pinturicchio little is known. He was the assistant of Perugino in the works of the Sistine Chapel (before 1484), and afterwards decorated several apartments in the Vatican.

One of his finest paintings (1495) is in the Academy at Perugia. Pinturicchio adorned the walls of the Libreria in the Duomo of Sienna with a series of historical representations from the life of Pius II. In the composition of these works he was assisted by the young Raphael, some of whose drawings, still in existence, are more beautiful than the large pictures executed from them.

Among the better specimens of this artist's works are the paintings in a chapel of the Duomo at Spello, of the year 1501; although in these the mechanical manner, into which, like Perugino, he afterwards degenerated, is perceptible.

Pinturicchio's chief peculiarity is seen in his varied

conception of character, and this only in his earlier works; for his facile and lucrative power of production soon betrayed him into a superficial manner, and at last brought him to a merely mechanical practice of his art. In this, however, his original gifts are clearly discernible.

He died in 1513.

GHEERARDT DAVID.

GHEERARDT DAVID was probably born at Oudewater, a town on the Issel between Utrecht and Rotterdam. It is known that he went to Bruges, where he lived for forty years. It is not known who was his teacher, but his works show an imitation of Van Eyck and Memling. The characteristics of this painter are realism, symmetrical distribution, and burnished flesh-tints; his forms are of a staid, unimpassioned type. His panels are remarkable for gloss and polish, though some of them have suffered from overcleaning.

A large altar-piece, the Baptism of Christ, now in the Bruges Academy, is probably by this master, as the style is his, though there are, as yet, no records to prove it. The striking feature of this picture is a very bright landscape background. It may lack atmosphere, which is due to the cleaner, but in every other particular the execution is very perfect. The trees are finished most minutely, and are highly and vigorously colored. The surrounding objects are reflected by the water with "perfect harmony and perspective truth." The group of figures is in contrast with this, being not

only faulty in design, but feeble in composition and inharmonious in color. This picture was long assigned to Memling.

A Crucifixion in the Berlin Museum, wrongly attributed to Mabuse, is much in this master's style. The figure of Christ is a fac-simile of that in the Baptism, but the work is characterized by more harmony and softness.

This master is seen in a different aspect in two pictures in the Bruges Academy; one representing King Cambyses Condemning the Corrupt Judge, the other representing the infliction of the punishment upon the culprit. In the latter, the realistic feeling of the age is shown in a very degenerate form. These pictures show the same character of heads, landscape, and touch, as the Baptism of Christ; though the coloring is more powerful, which may be due to the fact that they have not been overcleaned.

Other pictures in different galleries, possessing the same characteristics, are attributed to Gheerardt. He died in Bruges in 1523, and was buried in Notre Dame of that city.

LIPPI.

FILIPPINO LIPPI, probably an adopted son of Fra Filippo Lippi, was born in Florence in 1460. At the age of nine years he was bequeathed by his father to the love and care of Fra Diamante, another painter monk. He afterwards became the pupil of Sandro Botticelli. The impetuous character and the occasionally mannered forms and drapery of the master were

perpetuated in the scholar, but the incomparably higher gifts of the latter enabled him to attain a freedom and ease in which all resemblance to Sandro is forgotten. In some of the works of Filippino he appears as one of the greatest historical painters of his century; others are in existence in which he sinks into the manner of his master. The rich ornamental decorations which he introduces in his architecture, and other accessories, were the result of his study of the Roman antiquities, which interested the painters of the fifteenth century more on account of their decorative character than on any principle of antique form.

Filippino acquired a high reputation, and executed works in Florence, Bologna, Genoa, and Lucca. In 1492 he executed some frescos in a chapel of S. Maria sopra Minerva, representing the Glorification of the Madonna, and of St. Thomas Aquinas.

Among his best and most finished historical works are those in the Brancacci chapel in the Carmelite church at Florence. In these he approaches the seriousness and genuine truth of Masaccio, although he never equals him in simplicity and repose.

His finest easel-picture is in the Badia (Abbey) at Florence; the subject is the Virgin appearing to St. Bernard.

Filippino was a man of irreproachable morals, and of courteous and amiable manner. He died in 1505, and was carried to his grave amid public honors.

MASSYS.

QUENTIN MASSYS, the greatest Belgian painter of his time, was born in 1460, of a family of painters long resident at Antwerp. He is generally known by the name of the Blacksmith of Antwerp, from having followed that trade in early life. In his works art is exhibited as transitionary between the style of Van Eyck and that of Rubens, — his aim being, without neglecting the accessory details, to give more importance to the human figure, and more unity and effect to the general composition of his picture. His works are said to have been highly esteemed by Albert Dürer and Holbein.

His most important work is an altar-piece, formerly in the Cathedral, now in the Museum, at Antwerp. In the Berlin Museum is a picture of the Virgin and Infant Christ.

The most celebrated of his subject-pictures is the Two Misers at Windsor Castle, though this and others of the same composition are not considered originals, but repetitions, and chiefly by his son, Jan Massys. The Changer of Money, in the Louvre, is considered genuine.

It appears from authentic sources that he was alive on the 8th of July, 1530, but had died previous to the 12th of October, 1531.

Jan Massys, son and pupil of Quentin, lived from about 1500 to 1570. His earlier works are of warm, powerful coloring, and careful, though somewhat coarse treatment. To his earlier time may be probably re-

ferred the repetitions of the Money-Changers and other pictures by his father. His later pictures exhibit great feebleness in all respects, — expression, coloring, and treatment.

LUINI.

BERNARDINO LUINI was born at Luino, or Luvino, a village on the Lago Maggiore, about the year 1460. He is generally stated to have been the principal pupil of Leonardo da Vinci, yet it is now declared that there is no proof that he received any direct instruction from that master, though he attended the Academy of Fine Arts at Milan, of which Leonardo was director. Though Luini occasionally imitated the style of Leonardo so closely as to deceive excellent judges, his general manner has a delicacy and grace sufficiently original and distinct from that of Leonardo.

Milan is rich in the works of Luini; the Ambrosian Library, the Brera, and private collections possess treasures of graceful easel-pictures.

In the cathedral at Como is an altar-piece, and two distemper pictures on canvas, — an Adoration of the Shepherds and an Adoration of the Kings.

But this artist is seen to most advantage in his frescos, which are preserved in the Brera Gallery and in the Casa Silva at Milan. Those also executed in the church of Saronno, about the year 1530, are not less distinguished.

It is true that Luini rarely rises to the greatness and freedom of Leonardo; but he has a never-failing tenderness and purity, a cheerfulness and sincerity, a

grace and feeling which give an elevated pleasure to the student of his works. In his later works a noble and mature strength developed itself; among these is an excellent altar-piece, dated 1521, representing the Madonna enthroned, surrounded by saints; it was taken from the church of the Brera, and placed in the gallery.

The large series of frescos which were removed from the walls on which they were painted, and are now preserved in the Brera Gallery, are of great interest on account of their own excellence, and because they furnish us reminiscences of Leonardo, whose works are so rare. They represent, for the most part, scenes from the life of the Virgin, and are distinguished by simplicity and sweetness of expression, and a serene nobleness of character, which resembles the productions of Raphael in the Vatican. In his different representations of the Virgin he presents the same combination of beauty, modesty, and dignity which characterizes those of Raphael, while here and there the form of a head, or some subtle charm, recalls Leonardo. It seems certain that no artist has ever approached nearer to Leonardo than Luini. In the modelling of his figures and in his coloring he follows the style of that master; and if some of his productions show less strength, they gain something in softness, and he sometimes attains to a still more delicate finish. In his frescos he availed himself of the aid of assistants, and Lanzi says: "To these assistants we ought apparently to ascribe whatever parts we find less perfect."

The "Colombine" in the Hermitage at St. Petersburg, ascribed to Luini, is now attributed to Andrea Solario, not only as one of his best productions, but as one of the best of the Lombard school. The St. Cathe-

rine, in the Pinakothek at Munich, ascribed to Luini, is also now attributed to Solario.

The date of his death is not known with certainty.

FRA BARTOLOMEO.

BACCIO DELLA PORTA, better known by the name of Fra Bartolomeo, was born at Suffignano, in Tuscany, in 1469. His first teacher was Cosimo Roselli, but he afterwards adopted a style more consonant with his own taste, and influenced probably by the study of the works of Leonardo da Vinci. His works are mostly religious, the greater part of which belong to the later years of his life.

As an artist he is characterized by calm seriousness, unaffected dignity, and grace. It has been said that he "is the most religious of the painters who have been complete masters of form; none have so perfected the alliance between Christian purity and pagan beauty." Fra Bartolomeo was a warm adherent of Savonarola, after whose tragical end he took the habit of the cloister, and for a considerable time renounced art.

The visit of Raphael to Florence in 1504 seems to have been instrumental in stimulating him to return to it. It is said that he imparted to Raphael his knowledge of coloring, and acquired from him a more perfect knowledge of perspective. They remained constant friends, Bartolomeo on one occasion finishing certain of Raphael's unfinished works, Raphael performing a like kindness for him at another time. Of the two standing figures of St. Peter and St. Paul, executed in Rome, and now in the Quirinal, the St. Peter was completed by Raphael. As regards the technical quali-

ties of Fra Bartolomeo, he seems to have imbibed Leonardo's peculiarly melting execution; his drapery is excellent, and his coloring, especially of the nude, remarkably soft. It is said that he designed his Madonnas nude before applying the color, in order to secure a perfect figure beneath the falling drapery. His compositions are generally simple Madonnas surrounded by angels, but he renders them imposing by splendid architecture and a skilful disposition of the groups. In the Uffizi Gallery at Florence are two small miniature pictures of this master's early time, — the Birth and Circumcision of Christ, of very delicate execution, and of pleasing and dignified composition. Among the best works of Fra Bartolomeo now existing are some simple compositions of the Madonna and Child, or altar-pieces with the Madonna and various Saints. Some of the most beautiful of the former are in the Academy and the Uffizi at Florence; and a specimen of the latter is also in the Uffizi, but it is only in chiaroscuro, as the master did not live to finish it. His best altar-pieces of this kind are in Lucca; the Madonna della Misericordia in S. Romano is particularly worthy of notice.

The gallery of the Pitti Palace at Florence is rich in works by this master, the most celebrated of which is the St. Mark. A number of fine heads in fresco are preserved in the Academy at Florence. There is an interesting fresco, representing the Last Judgment, adorning the wall of a chapel in a small court of S. Maria Nuova. An Assumption in the Studj Gallery at Naples is ascribed to Bartolomeo. Two grand altar-pieces by him are in the Louvre. His Presentation in the Temple is in the Imperial Gallery at Vienna. He died at Florence in 1517.*

* See Note 4, p. 308.

MABUSE.

JAN GOSSAERT, called Jan Van Mabuse, from his native town of Maubeuge, was born probably about 1470, or according to some, about 1500.

He was one of the first painters of the later Van Eyck school up to the period of his departure for Italy, probably in 1513.

He displayed a great knowledge of composition and drawing, which was united with a warm coloring. His only deficiency consists sometimes in a certain coldness of religious feeling. His principal picture belonging to this period, and one inscribed with his name, is an Adoration of the Kings, a rich composition in admirable preservation. It is at Castle Howard, the seat of the Earl of Carlisle.

The Children of Henry VII. at Hampton Court, painted by this artist, is a picture also worthy of notice. It is full of life and truth, though now faded in color. It was executed when Mabuse was in England, about 1498. He died about 1562.

DÜRER.

ALBERT DÜRER was born at Nuremberg in 1471. His father was a humble, pious goldsmith, of whom the great painter said: "His daily speech to us was, that we should abound in love to God, and act faithfully towards our neighbors." He was educated as a goldsmith by his father; but, showing a taste for drawing, he was bound as an apprentice, in 1486, to

Michael Wohlgemuth, the principal artist of Nuremberg, with whom he served three years, after which he established himself as an artist in his native city. Dürer is called the father of the German school of painting; in him the style of art already existing attained its highest perfection.

His spirit was rich and inexhaustible; he had an earnest and truthful feeling in art, with a capacity for the severest study, which qualities were sufficient to place him by the side of the greatest artists whom the world has ever seen. It is said, however, that he fails in feeling for beauty, and that his nude is vulgar and sometimes ugly in character; that his coloring is unequal, sometimes very brilliant, but generally wanting in truth and transparency, while the outlines show rather the hand of a great draughtsman. Unlike the Italian painters, beauty for him lay more in character than in regularity of feature or sweetness of expression. As has been said, his art was great because it was the natural outgrowth of his own genius, race, and time.

Little is known with certainty of his early works. The oldest known portrait by him is that of his father, Albrecht Dürer the goldsmith, dated 1497. His own portrait, painted by himself in 1498, is in the Uffizi Gallery at Florence; and another of his father, bearing the same date, is also in the Uffizi.

In 1498 appeared his woodcuts illustrating the Apocalypse. These are poetical in conception, though pervaded by the fantastic element. They are vigorously executed; and, though containing much of the grotesque and the monstrous, they are not without certain passages of beauty.

The most important of his pictures of the year 1500

is his own portrait in the Munich Gallery. The technical treatment which gives the peculiar stamp to his later works is in this picture fully matured.

In the gallery of the Belvedere in Vienna is a picture of the Virgin nursing the Infant, of the year 1503. It is uninteresting in expression, though pleasingly painted.

The finest picture of the year 1504 is an Adoration of the Kings, originally painted for Frederick the Wise, Elector of Saxony, now in the tribune of the Uffizi.

In 1506 Dürer made a journey into Upper Italy, remaining a considerable time at Venice. He there executed for the German Company a picture which brought him great fame, and by its brilliant coloring silenced the assertions of his envious adversaries, "that he was a good engraver, but knew not how to deal with colors." In the centre of the landscape is the Virgin, seated with the Child, and crowned by two angels; on her right is a pope, with priests kneeling; on her left, the Emperor Maximilian I., with knights; various members of the German Company are also kneeling; all are being crowned with garlands of roses by the Virgin, the Child, St. Dominic, — who stands behind the Virgin, — and by angels. The painter and his friend Pirkheimer are standing in the background. This picture, which is one of his largest and finest, still exists, though in a very injured condition, in the Præmonstratensian monastery of Strahow, at Prague. A copy, with various important alterations, executed towards the close of the sixteenth century, is in the Museum at Lyons. His Adam and Eve, of the year 1507, are now in the Madrid Gallery. His Adoration of the Trinity, one of his most celebrated pictures, is

in the Belvedere at Vienna. The master's grandest work, and the last of importance executed by him, was of the year 1526, — two pictures, corresponding with each other, of the four Apostles, John and Peter, Mark and Paul, figures the size of life. In these creations, which are the fruit of the deepest thought which then stirred the mind of the artist, he equals the greatest masters of painting. They are remarkable in execution and finish, and of great perfection of coloring. The pictures are supposed to represent the four temperaments, showing how every quality of the human mind may be called into the service of the Divine Word. St. John, with the open book in his hand, his whole countenance bearing the impress of deep and earnest thought, represents the melancholic temperament, which does not shrink from the most profound inquiry. Behind him St. Peter, with hoary head and air of meditative repose, bends over the book, gazing earnestly at its contents. This figure represents the phlegmatic temperament, which reviews its own thoughts in tranquil reflection. The second picture shows the outward operation of the conviction thus attained, and its relation to daily life. St. Mark, the man of sanguine temperament, looks boldly round, as if addressing his hearers with animation, urging them to share the advantages which he himself has derived from the Holy Word. St. Paul, holding the book and sword in his hands, is looking angrily and severely over his shoulder, ready to defend the Word with the sword of God's power. He represents the choleric temperament. These pictures form perhaps the first complete work of art produced by Protestantism.

Among the most famous of his woodcuts are the

Great Passion and the Lesser Passion and the Life of the Virgin. In these the fantastic features of his style and the homeliness of his conception are less offensively prominent than in many of his works. They are pervaded by a feeling for beauty and simple dignity.

His series called the Triumph of Maximilian contains a variety of historical representations, portraits, and fanciful ornaments. It shows, in a brilliant manner, the remarkable versatility of the master's powers.

In the British Museum is a large collection of original drawings by Albert Dürer. They consist of sketches of a great variety of subjects, "from carrots, bulrushes, and birds' wings, to landscapes and portraits."

The facility and the diligence of this master were very remarkable, his own list of his works enumerating over twelve thousand pieces.

The following interesting extract from Dürer's diary indicates his relations with the Italian painters of his time: "I have many good friends among the Italians who warn me not to eat or drink with their painters, of whom several are my enemies, and copy my pictures in the church, and others of mine wherever they can find them, and yet they blame them, *and say they are not according to ancient art, and therefore not good.* Giovanni Bellini, however, has praised me highly to several gentlemen, and wishes to have something of my doing; he called on me himself, and requested that I would paint a picture for him, for which, he said, he would pay me well. People are all surprised that I should be so much thought of by a person of his reputation; he is very old, but is still the best painter of them all."

Dürer warmly embraced the doctrines of the Refor-

mation, and his journal contains a long lamentation and prayer on hearing that Luther had been carried off to the Castle of Wartburg.

His wife, who, it is said, had nothing to recommend her but beauty and two hundred florins, imbittered his whole life. An old writer remarks that for those two hundred florins Dürer suffered "at least two thousand unhappy days, — a pound of silver and a hundredweight of misfortune." She was not unfaithful, but of a narrow, avaricious spirit, unable to enter into her husband's higher thoughts and feelings. Dürer died in 1528, of consumption. Melancthon said of him, after his death, "His art, great as it was, was his least merit."

CRANACH.

LUCAS CRANACH, a celebrated German painter, was born in the bishopric of Bamberg, in the year 1472. Little is known of his early life, except that he was first instructed in art by his father, and later probably by Matthew Grünewald; that he visited Palestine in 1493 with the Elector Frederick the Wise of Saxony, who made him his court-painter in 1504.

He was the intimate friend of Luther, whose picture he several times painted. In 1550 he went to Augsburg to share the imprisonment of the elector, and returned with him to Saxony in 1552. He died at Weimar in 1553, in the eighty-first year of his age, and was buried in the court church there. He had two sons, one of whom, Lucas, called "the younger Cranach," was an excellent colorist and portrait-painter.

Cranach left an unusually large number of authentic pictures. His earliest known work, the Repose in Egypt, is in the Sciarra-Colonna Palace at Rome, dated 1504. His last and greatest work is an altar-piece in the church of Weimar, — a mystical representation of the Crucifixion. He was an excellent colorist, but failed in form, grace, and unity, and in the higher walks of art. His peculiar humor is best seen in such pictures as his Samson and Delilah, in the Royal Gallery at Augsburg, and in his sylvan scene containing Apollo and Diana.

He excels in purely realistic subjects, such as hunts of wild animals, and also in his portraits. His pictures are to be found in the galleries of Vienna, Berlin, Munich, and in other large collections.

Cranach was also a skilful engraver, and designed a series of drawings, including some of great excellence for wood-cutting. He retained his artistic powers unenfeebled till his death, and the number of pictures executed by him was very large. Nevertheless, many of the works bearing his name are the production of his son, Lucas Cranach the Younger, and probably of another son, Johann Lucas, who died at an early age in Italy. Others are by less skilful, and often by spiritless and mechanical journeyman painters.

BURGKMAIR.

HANS BURGKMAIR, the chief master of the Augsburg school, was born in 1473. He was the father-in-law of the elder Holbein, and the friend

of Albert Dürer, whose influence is traceable in the works of Burgkmair. He was an artist of varied powers of invention. Besides executing those subjects which the Church dictated, he was the first master of his time in the delineation of such knightly and courtly themes as the court of Maximilian I. had then introduced into Germany. He also occasionally painted scenes from common life with success. His compositions are generally devoid of style, and his drawing, especially in his earlier time, is not correct.

Although occasionally not wanting in feeling for dignity and beauty, the chief aim of his art was the representation of truth. He had, however, a lively sense of color; the tone of his flesh is generally warm and powerful, the color of his draperies of great power and depth, and the modelling and execution of the detail, in his better works, of great carefulness. At the same time he has executed many works of a hard and mechanical character.

In his career as an artist two periods are clearly distinguished. In the first, which extends to about 1508, he adheres to the forms of art prevailing in Germany in the fifteenth century; in the second period the Italian taste appears in the fuller rendering of the forms, in the drapery, and in the more harmonious keeping.

Of his first period, the chief works are in the Augsburg Gallery: one, a rich picture of numerous subjects, dated 1501; among them, Christ on the Mount of Olives, and also, in a mandorla, St. Peter, the Virgin and Child, and fourteen saints; another picture with Christ and the Virgin adored by numerous saints, of the same year; also a picture with the Crucifixion in the centre,

and the Martyrdom of St. Ursula at the side, of the year 1504. A large picture of the same subject is in the Dresden Gallery.

An excellent specimen of the second period is in the chapel of St. Maurice at Nuremberg, — a Virgin seated under a tree, giving a bunch of grapes to the Child, — dated 1510. In the Augsburg Gallery is a Crucifixion by Burgkmair; also, in the same gallery, an Adoration of the Kings. A St. John in the Isle of Patmos, in the Munich Gallery, affords a specimen of the great development he attained in landscape.

This artist is, perhaps, best known by his wood-engravings. Among the most celebrated is his Triumph of the Emperor Maximilian. The Wise King is another fine series representing the deeds of Maximilian.

Burgkmair is supposed to have died about the year 1559.

MICHAEL ANGELO.

MICHAEL ANGELO BUONAROTTI, son of Lodovico Buonarotti, was born in 1474* at Caprese, in the territory of Arezzo, in Tuscany, of which place his father was chief magistrate. His genius showed itself very early, and, aided by such instruction as the time afforded, his development as an artist was rapid.

The talents of Michael Angelo were universal; he was architect, sculptor, and painter, and equally great in each art. He was a profound anatomist, having devoted twelve years to the study of that alone. He was of a proud, stern spirit, and, with a lofty idea of his own dignity as an artist, he would not employ his powers simply

* By Florentine reckoning. By present reckoning, 1475.

to please his patrons. The books he preferred were those noted for the imprint of grandeur; the Old and New Testaments and the discourses of Savonarola, his master and friend, whom he had seen martyred, and whose "living word would always remain in his soul."

He began his career as an artist in the school of Domenico Ghirlandajo, but from inclination and external circumstances, he turned to the study and practice of sculpture. Having been admitted as a student into the seminary which was established by Lorenzo the Magnificent for the study of ancient art in connection with the collections of statuary in the Medicean Gardens, he attracted the notice of Lorenzo, and was received into the palace of the Medici, where he spent several years. Lorenzo's death in 1492, and the reverses which befell the Medici family, led the artist to retire to Bologna, where he was employed on some works of sculpture for a year. From Bologna he went to Rome, whither his fame had preceded him. The earliest original works of Michael Angelo were a Kneeling Angel, executed for the grave of St. Dominic, at Bologna; the statues of Bacchus and David, at Florence; and a magnificent group called the Pietà, which was placed in St. Peter's at Rome. Next in point of time ranks his great cartoon for the frescos which were to adorn the Ducal Palace in Florence, representing a scene in the wars with Pisa, where a number of young Florentines, while bathing in the Arno, are surprised by an attack of the Pisans. All express surprise and hurried movement, as with one impulse they rush to obey the call to battle. This cartoon, with its crowd of figures showing every variety of attitude and gesture, exhibits his won-

derful knowledge of the anatomical development of the human figure. It was never entirely finished, but it excited universal admiration, and was preserved for many years in the Sala del Papa.

In 1506 Pope Julius II. called Michael Angelo to Rome, and intrusted him with the execution of his monument, which was to be erected in St. Peter's. For this work he executed his famous statue of Moses, seated, holding the Tables of the Law with his right hand, and grasping the long beard which flows over his breast with the other. This is his masterpiece of sculpture, and perhaps of all modern statuary. The original plan of the mausoleum included four large figures, Active and Contemplative Life, St. Paul, and Moses. Although this work was never completed on the colossal scale on which it had been designed, and was ultimately erected in the church of S. Pietro in Vincoli, at Rome, it is a magnificent composition, and is memorable for having given occasion to the reconstruction of St. Peter's on its present sublime plan, in order to adapt it to the dimensions of the proposed monument. The work on the mausoleum suffered various interruptions, and the Pope at length desired Michael Angelo to decorate the ceiling of the Sistine Chapel with frescos. He commenced it, though reluctantly, in 1508, and completed it without assistance in three years. These frescos are considered the most perfect of all his works. In the centre of the ceiling are represented the Creation of the Sun and Moon, the Creation of Adam, the Fall and Expulsion from Paradise, the Deluge, the Gathering of the Waters, the Almighty Separating Light from Darkness, the Creation of Eve, the Sacrifice of Noah, and Noah's Vineyard. In the triangular compartments of the curved

part of the ceiling are represented the Prophets and Sibyls who foretold the birth of Christ; these are the largest figures in the whole work, and are among the most wonderful forms created by modern art. Beneath these is a series of groups representing the earthly genealogy of Christ. These, consisting of varied family groups, exhibit great depth of feeling. In the four corners of the ceiling are represented David Beheading Goliath, Judith with the Head of Holofernes, the Punishment of Haman, and the Brazen Serpent.

After the completion of these paintings the artist was for many years occupied chiefly with statues and architectural works.

In his sixtieth year he was commissioned to undertake his second great work in painting, the Last Judgment, on the end wall of the Sistine Chapel. This he completed within seven years. Considering the countless number of figures, the boldness of the conception, the variety of movement and attitude, the masterly drawing, particularly the extraordinary and difficult foreshortening, this work is unequalled in the history of art; but in purity and majesty it is not equal to the paintings on the ceiling. Some of the figures and groups are worthy of the master to whom "beauty was never revealed but in the garb of grandeur"; but the principal figure, the Christ, is represented as an angry, threatening Avenger, while the saints and angels are athletes and gymnasts. In this work the painter announced that he should surpass himself; he "passed beyond his aim," and sacrificed the highest sentiment.

The pictures ascribed to Michael Angelo in different galleries are seldom genuine. He rarely painted easel-pictures, and perhaps never in oil. There is a picture

of a Holy Family in the Uffizi Gallery at Florence, which is, perhaps, his only strictly authenticated easel-picture. It belongs to his early time, and is not attractive, though exhibiting his peculiar originality. It is painted in distemper, and varnished. He allowed his pupils and other artists to copy from his drawings and cartoons, so that his compositions became spread abroad. One of the most beautiful is a Holy Family, the Child sleeping on the lap of the Virgin, with his arm hanging down; on one side is the little St. John clothed in a panther's skin; on the other, Joseph looks on in silence. A copy of it is in the Corsini Gallery at Rome. There are several repetitions of his so-called Dream; the best, probably by Sebastian del Piombo, is in the London National Gallery. A Pietà of his designing, a small copy of which is in the Munich Gallery, is very grand. An excellent copy of the Crucifixion, by Piombo, is in the Berlin Museum.

The representations of mythological subjects by Michael Angelo are pervaded by the same grand feeling which characterizes his religious subjects. A Venus kissed by Love is a picture of wonderful power and life. The original cartoon and a copy by one of his scholars are in the Museum at Naples.

The last ten years of Michael Angelo's life were devoted to the perfecting of St. Peter's, for which he refused all remuneration, regarding it as a service to the glory of God.

No name in the history of art shines with a more unsullied lustre than that of Michael Angelo. Though of a stern, inflexible temper, he was beloved for his piety, benevolence, and liberality. He was of frugal, temperate

habits, fond of seclusion, and deeply devoted to his art. "He lived like a monk, without wife or mistress, chaste in a voluptuous court, knowing but one love, and that austere and platonic, and for one woman, as proud and as noble as himself. He bowed his soul before her as before an angel of virtue, showing the same fervid exaltation in her service as that of the mystics and knights of old. She died before him, and for a long time he remained 'down-stricken as if deranged'; several years later his heart still cherished a great grief, the regret at not having on her death-bed kissed her brow and cheek instead of her hand."

A beautiful anecdote of his later years is related, showing his attachment to his old servant Urbino. One day, as the old servant was standing by him as he worked, he said to him, "My poor Urbino, what wilt thou do when I am gone?" "Alas!" replied Urbino, "I must then seek another master." "No," replied Michael Angelo, "that shall never be!" And he immediately presented him with two thousand crowns, thus rendering him independent. Urbino continued in his service, and during his last illness Michael Angelo nursed him with the tenderness of a mother till he died, leaving his master almost inconsolable. Writing to Vasari, he says of his old servant: "Living he served me truly, and in his death he taught me how to die. I have now no other hope than to rejoin him in Paradise."

When aged and decrepit, the old master was one day encountered near the Colosseum, on foot and in the snow, and on being asked where he was going, replied, "To school, to try and learn something." He died in 1563, at Rome, but his remains were removed to Flor-

ence, and laid within the church of Santa Croce, where a costly monument was erected to his memory. He died in the parish of the Santi Apostoli in Rome, and his coffin was for some time preserved in the church there, where the memory of it is consecrated by a cenotaph of marble, representing Buonarotti lying among the emblems of the arts.

GIORGIONE.

GIORGIO BARBARELLI, commonly called Giorgione, was born at Castelfranco, a small town in the territory of Trevisano, about 1477. His father belonged to a family of importance, and his mother was a peasant-girl of Vedalago. But little is known of his younger years, except that, having shown a strong disposition to art, he was brought when a boy to Venice, and placed under the tuition of Giovanni Bellini. As he grew up he was distinguished by his tall, noble figure and dignified deportment, and his companions called him Giorgione, or George the Great.

Giorgione appears to have been endowed by nature with an intense love of beauty, and a sense of harmony which pervaded his whole being. In his works two characteristics prevail, sentiment and color, both tinged with his peculiar temperament; the sentiment is noble, but melancholy, and the color decided, intense, and glowing. He was the first Venetian who cast aside the antiquated constraint of the Bellini school, treated art with freedom, and handled his colors in a bold, decided manner.

The works of Giorgione are among the most rare and beautiful examples of the Venetian school. Scripture scenes, portraits, and a few sweet idyllic scenes, representing pastoral concerts and sylvan enjoyments, form the subject of these pictures, which glow with the fine imagination, the rich coloring, and the energy of touch which characterize this master. Some of his most beautiful portraits are in the Manfrini Gallery in Venice. His own portrait in the Munich Gallery is excellent; it is full of impassioned feeling, with a peculiar melancholy in the dark, glowing eyes. Ideal heads, such as Saul and David, are in the Borghese Gallery in Rome; David with the head of Goliath is in the Imperial Gallery at Vienna. His Concert, representing two priests playing the piano and the violoncello, is in the Pitti Palace; a picture of a Warrior with another figure is in the Uffizi Gallery at Florence; the Daughter of Herodias with the head of John the Baptist is in the Louvre. A Holy Family with St. Sebastian and St. Catherine, with a highly poetical landscape, is also in the Louvre. Jacob Greeting Rachel, a picture of a graceful pastoral character, is in the Dresden Gallery.

The School of the Fine Arts at Yale College, New Haven, possesses two pictures by this master, — a Circumcision of Christ, and the portraits of Andrea Gritti and his sisters, painted about 1500. Andrea Gritti was Doge of Venice from 1523 to 1538.

His pictures are limited in number, as he died in 1511, at about the age of thirty-four. Many of the pictures which are ascribed to him in different collections are undoubtedly the work of other artists.

TITIAN.

TITIAN, or TIZIANO VECELLIO, the great representative of the Venetian school of painting, was born at Cadore, on the borders of Friuli, about the year 1477. When only ten years of age he was placed under the instruction of the younger Bellini, but the painter who exercised the greatest influence on his style was Giorgione, a fellow-student. He received at first "a learned education," and he lived in habits of intimacy with the philosophers and poets of his time, and received honor from princes and nobles. He was married in 1512, and his wife, by whom he had two sons and a daughter, died in 1530. His daughter Lavinia was his favorite model, being very beautiful in face and form.

Titian was pre-eminently the painter of nature; and, a native of the Alps as he was, the mountains, villages, and trees of his own Friuli were often introduced into his pictures. His robust genius was satisfied with imitating and fortifying nature; he loved the world, comprehended it, and, reproducing it, embellished, without recasting or suppressing it. "He had a talent for imitating objects closely enough to win us with the illusion, and of so profoundly transforming objects as to enkindle reverie."

At first he had a tendency to reproduce the style of acknowledged masters, but his genius soon emancipated itself from all imitativeness, and displayed wonderful originality and power. Though he was not inaccurate in design, nor sterile in invention, nor infelicitous in composition, these merits are thrown into the shade by

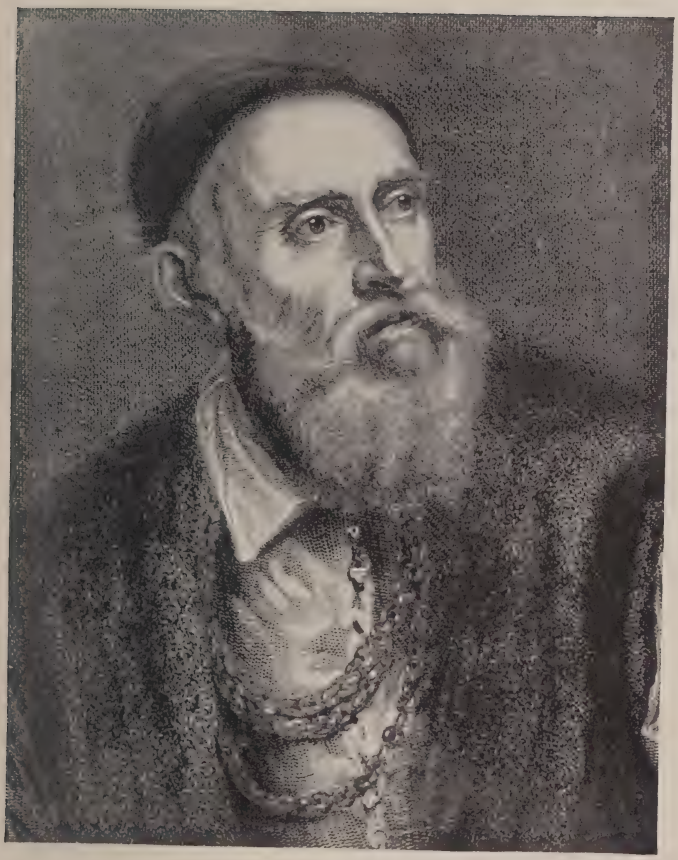
his transcendent excellence as a colorist. In this he is pronounced unsurpassed, notwithstanding the developments made since his time.

Titian died of the plague in 1576, in his ninety-ninth year. A law had been made during the plague that none should be buried in the churches; an exception, however, was made in favor of Titian, and his remains were borne with honor to the tomb, and deposited in the church of Santa Maria de' Frari, where he lies beneath a plain black marble slab, on which is inscribed "Tiziano Vecellio."

In his early works Titian appears as a follower of the style of Bellini, though he treats it from the first with a peculiar power of his own. An Adoration of the Kings, in the Manfrini Palace in Venice, is one of his earliest works; the landscape is good, but it has defects in drawing. A Madonna with Angels in the gallery of the Uffizi in Florence, and a Madonna in the Sciarra Palace at Rome, show a further development.

The most finished and beautiful of his early works, and perhaps the most beautiful of any period, is Christ with the Tribute Money (Cristo della Moneta), painted for the Duke of Ferrara, now in Dresden. In the head of Christ everything combines to produce the noblest effect, — the union of the flesh-tints, the delicate handling of the beard and hair, the graceful lip, the liquid lustre of the eye, the mildness of the reproving glance. The contrast of the crafty Pharisee is admirable.

Of his more developed period, one of the most excellent is the Assumption of the Virgin, in the church of the Santa Maria de' Frari, afterwards removed to the Academy of Venice. The Entombment of Christ, in the Manfrini Palace in Venice, is a highly finished work,



TITIAN (BY HIMSELF)

perhaps the most important of Titian's pictures, and the noblest representation of this subject. "In this picture the highest beauty of form and the most dignified expression in gesture are united with the liveliest emotion and the deepest and most earnest feeling." A repetition of almost equal beauty of execution is in the Louvre. The Presentation of the Virgin in the Temple is now in the Academy at Venice. The Supper at Emmaus is a picture of Titian's which often recurs; a specimen of it is in the Louvre, also one in the Studj Gallery at Naples. His two most celebrated historical pictures were St. Peter Martyr, in S. Giovanni e Paolo at Venice (this picture was destroyed by fire in 1866), and the Martyrdom of S. Lorenzo, an altar-piece in the Jesuit church at Venice.

Titian composed many charming pictures in the romantic, symbolical style; one of these, the Three Ages, is one of the most beautiful idyllic groups of modern creation. There are two original pictures of this, one in the Manfrini Palace at Venice, and one in the Bridgewater Gallery in London. A beautiful picture called Sacred and Profane Love is in the Borghese Palace in Rome.

As a portrait-painter, Titian has never been surpassed; especially are his female portraits to be admired.

His latest work, not quite completed by himself, but finished by Palma the younger, — a Pietà, or Dead Christ lying in the lap of the Virgin, attended by the Magdalen and St. Jerome, — is in the Academy at Venice. The conception is life-like, the colors are clear and glowing, and it exhibits those marvellous effects of light and shade which the hand of Titian, though trembling beneath the weight of almost a century, could still create.

PALMA VECCHIO.

GIACOMO PALMA, called IL VECCHIO (the Elder), to distinguish him from his grand-nephew, *Palma Giovine* (Young), was born at Serina, near Bergamo, about 1480.

In coloring, this painter appears to have followed Giovanni Bellini to some extent, while his works show also a successful study of Titian. He was the contemporary of Giorgione, and that influence upon the art of the sixteenth century which has been attributed to Giorgione alone is to be ascribed, in part, to Palma. His coloring is not so deep or so rich as that of Titian or of Giorgione, but it is remarkable for its clearness and vivacity; and in the dazzling effects of light he is scarcely surpassed. In his paintings he effected such a union of tints that no trace of the brush is perceptible.

Palma Vecchio was the inventor of the *Santa Conversazione*, in which are represented full-length figures of saints holding humble court in the presence of the Virgin. (The earlier Venetian masters had represented such scenes with half-length figures.) These graceful and simple compositions were enlivened by picturesque natural backgrounds. Examples of this class are to be found in the principal collections in Europe.

His altar-pieces, which adorn various churches in Italy, are characterized by noble composition, and clearness and harmony of coloring. Though these works are not wanting in the expression appropriate to sacred subjects, he seems to have been less at home in the regions of ideality than among scenes of a homely and familiar character. His first manner was formal, and

his heads of an antique severity, but at a later period this gives place to ease and breadth of treatment, and a mild repose in the expression. He was remarkable for his diligence; he spent much time in the execution of his pieces, and frequently retouched them.

His female heads are of especial excellence, and he sometimes rivals Titian in the air of elegance and high breeding which he gives to his women. He painted a beautiful portrait, said to be that of his daughter Violante (now in the Belvedere at Vienna), and the same figure is seen in the character of a saint in one of his sacred pictures. Again the figure appears in a peasant's dress, in one of Palma's pictures, which has been attributed to Giorgione. It has been said that Titian was deeply in love with this daughter, but there seems to be no satisfactory proof of it; and it has been also stated that, as a boy, Palma frequented the studio of Titian, when in fact they were of nearly the same age. There is scarcely any painter of note concerning whose life so little is positively known. From the sixteenth to the nineteenth century historians were unanimous in giving the date of his birth as 1500, while it was evident that his greatest productions were exhibited before 1512.

His latest works are distinguished by a sort of misty haze, which hides all sharpness of outline; though it is said, that to the very last, he could, when he chose, exhibit all the fulness and brilliancy of his early time.

His will was made in 1528, from which we learn that he was failing in health, and thinking of the salvation of his soul. He died soon after, leaving no family other than the children of a deceased brother, the eldest of whom, Antonio, became distinguished as the father of Palma the Younger.

RAZZI.

GIANANTONIO RAZZI, called IL SODOMA, a native of Vercelli, was born about 1480. Most of his life was spent in Sienna. His style was probably formed under Leonardo da Vinci, whom he resembles in his figures, particularly of women. In them are united grace, tenderness, and sweetness, with an earnestness and fervor not to be found perhaps in any other artist. His Eve in the fresco in the Academy of Sienna "is a singularly pure and graceful nude woman, with a delicate beauty, heightened by a sad memory of the misery her error caused the world."

Had the sentiment of beauty been more fixed in his mind, had his drawing and grouping been more correct, he would have been one of the first artists of his time. His treatment of landscape was peculiarly graceful and picturesque.

Razzi's works are not frequently met with in collections, and for this reason he is less known than he deserves. In Florence may be found excellent works by this master.

His later works are the most important; his best work is at Sienna in S. Domenico, in the chapel of S. Caterina da Sienna. There are frescos by him in the public palace, and altar-pieces in different churches of Sienna.

In the chapel of the Campo Santo at Pisa is an excellent picture by this artist, the Sacrifice of Abraham.

A Christ bearing the Cross, and a Madonna and Child with Saints, are in the collection at Yale College, New Haven.

Razzi died in 1554.

TISIO.

BENVENUTO TISIO, or Tisi, surnamed Il Garofalo, was born in Garofalo, in the province of Ferrara, in 1481.

He received his first education in art under Domenico Panetti, and was afterwards a scholar of Lorenzo Costa at Mantua; later, he studied in the school of Raphael.

Though devoting himself chiefly to the representation of sacred history, he executed works in other departments. His works are very valuable, and are not often to be met with out of Italy. Many of his works in oil are in the churches and private collections in Ferrara. His St. Peter Martyr, in the church of the Dominicans, supposed by some to have been painted in competition with Titian's celebrated picture of the same subject, is a work of remarkable power. Many of his pictures are to be found in the galleries of Rome. A fine specimen of his easel-pictures, the Vision of St. Jerome, is in the National Gallery in London.

Tisio imitated Raphael in design and expression, and somewhat in coloring, though still retaining the vividness peculiar to his own school. Some of the Madonnas, and children, painted in his softest manner, have been mistaken for the work of Raphael. There is, however, a certain monotony in his works, and sometimes an empty ideality of expression. His small easel-pictures are the best examples of his powers. He had the misfortune to lose the sight of one of his eyes, but he continued to paint with the same beauty and correctness till his sixty-ninth year, when he became entirely blind.

He died in 1559.

RAPHAEL.

RAPHAEL SANZIO, more properly RAPHAEL SANTI, was, according to Vasari, born on Good Friday, March 28, 1483, and died on Good Friday, April 6, 1520. His epitaph, however, states that he died on his birthday, which, according to other accounts, also was April 6, 1483. Raphael is ranked by almost universal opinion as the greatest of painters. Vasari says: "If one desires to see clearly how generous, how prodigal, Heaven sometimes is in accumulating on one person the infinite wealth of its treasures, all those graces and rare endowments which are commonly scattered among several during a long period of time, let him contemplate Raphael Sanzio d'Urbino."

His peculiar element was grace and beauty of form, in as far as this is the expression of high moral purity. In the Madonnas and Holy Families, of which he painted so large a number, his peculiar powers are most fully developed. These offer many interesting points of comparison; some of them are simply natural, others of a more profound conception. They are not, however, all from his own hand; many, though from his designs, were only retouched and completed by himself.

Raphael received his early education in art from his father, Giovanni Santi, who was a painter of considerable distinction, but he died when his son was in his eleventh year. In accordance with his wishes, however, Raphael entered the school of Pietro Perugino, at Perugia, in 1495, when he was about twelve years old. There he remained till 1504, and was chiefly

employed in assisting his master. His works are generally divided into three classes: his first style, when under the influence of Perugino's manner; his second, when he painted in Florence, from 1504 to 1508; and his third style, which is distinguished in the works executed after he settled in Rome. In all these different styles he has left works of great excellence.

Raphael also filled an important place as an architect, and it is believed that he executed some works in marble.

Among the first independent paintings executed by Raphael, are a Crucifixion with four Saints, formerly in a gallery at Rome, now in the collection of Lord Ward in London, and a large altar-piece, an Adoration of the Kings, now in the Berlin Museum. Another important picture of this time, showing the progress of the painter, is the Coronation of the Virgin, now in the Vatican. After these works he appears to have quitted the school of Perugino, and commenced an independent career. The most excellent of his pictures at this period, and the most interesting example of his development, is the Marriage of the Virgin, inscribed with his name and the date 1504. The picture has something of the stiffness and constraint of the old school, but the figures are noble and dignified, and the faces of sweet and tender expression. The Temple is of great architectural beauty. The picture is now in the Brera at Milan. Of this time are also two graceful little pictures of careful finish, St. George and St. Michael, now in the Louvre.

In the latter part of the year 1504 Raphael went to Florence, and a new era commenced in his development. At this time the celebrated Madonna del Gran-

duca is said to have been executed. This is one of the masterpieces of Raphael; though it still resembles the school of his master, the drawing is more studied and of a higher character. It is in the possession of the Grand Ducal family of Tuscany, though generally displayed in the Pitti Gallery.

A fresco in a chapel of S. Severo at Perugia, executed in 1505, is a grand composition, though now much injured.

The Madonna del Cardellino (with the Goldfinch) is in the tribune of the Uffizi at Florence. It is a picture of great simplicity and beauty. The Belle Jardinière, so called because the Madonna is seated in a garden of flowers, is one of his most beautiful works; the heads are especially expressive. It is now in the Louvre.

A Holy Family belonging to the middle time of Raphael's Florentine period is in the Munich Gallery. The arrangement is somewhat formal, but it is beautiful in parts. Two groups of angels' heads in the upper part of this picture were spoilt by "restoration," and afterwards removed.

One of the best pictures of the latter part of this Florentine period is a St. Catherine, now in the London National Gallery. In this picture the execution is of extreme lightness; the colors are so thinly spread that the pen-strokes on the panel, prepared with chalk, can be distinguished. Except a few retouches on the forehead and at the roots of the hair, the picture is in perfect preservation. The Madonna di Pescia, or del Baldacchino, an altar-piece executed in Florence, is said to resemble the works of Fra Bartolomeo, with whom Raphael became intimately acquainted during

his stay in Florence, and whose works he for a short time imitated. Raphael left it unfinished in Florence, and it is now in the Pitti Palace. It has an appearance of finish which is attributable to restorations. Another altar-piece, painted for the church of S. Francesco at Perugia, is now in the Borghese Gallery in Rome.

In 1508, when Raphael was in his twenty-fifth year, he was invited to the court of Pope Julius II., in order to decorate the state apartments of the Papal residence in the Vatican. He dedicated the first saloon to the representation of those high pursuits belonging to the more elevated tendencies of human nature, Theology, Poetry, Philosophy, and Jurisprudence; the whole forming a grand allegory, shadowed forth in creations of surpassing beauty and dignity.

About the year 1510 Raphael began the decoration of the second chamber of the Vatican, in which he represented the power and glory of the Church, — on the ceiling, the Promise of God to Abraham, the Sacrifice of Isaac, Jacob's Dream, and Moses and the Burning Bush; on the wall, Heliodorus, the Mass of Bolsena, Attila, and the Deliverance of Peter from Prison. On the walls of the third chamber the paintings (executed about 1515) represent events from the lives of Leo III. and IV., the Fire in the Borgo, the Victory at Ostia over the Saracens, the Oath of Leo III., and Charlemagne crowned by Leo III.

In the Sala di Constantine are large works representing scenes from the life of the Emperor Constantine. These works were executed, after Raphael's death, from his drawings, under the direction of Giulio Romano. The Loggie of the Vatican were also decorated by Giulio Romano and other pupils from draw-

ings by Raphael. The pictures represent scenes from the Scripture, and are known by the name of Raphael's Bible.

In the years 1513 and 1514 Raphael executed designs for the tapestries intended to adorn the Sistine Chapel. The series of subjects was intended to express the mission, sufferings, and triumph of the Christian Church. The tapestries were made in Flanders from the cartoons, and arrived in Rome only a few months before Raphael's death. Seven of the ten cartoons are preserved in the Kensington Museum in London; they were formerly at Hampton Court. They consist of a series of designs drawn in chalk upon strong paper and colored in distemper. Each cartoon is twelve feet in height, but they vary in length. The figures are more than life-size. The subjects are the Death of Annanias, Elymas the Sorcerer struck with Blindness, the Healing of the Lame Man at the Beautiful Gate of the Temple, the Miraculous Draught of Fishes, Paul and Barnabas at Lystra, St. Paul Preaching at Athens, the Charge to St. Peter. Three of the original cartoons are lost, namely, the Stoning of Stephen, the Conversion of St. Paul, and St. Paul in his Dungeon at Philippi.

The Madonna of the Alba Family is now in the Hermitage at St. Petersburg. This is a beautiful picture, executed by the master's own hand in his most delicate style. The Madonna della Sedia, painted about the year 1516, is in the Pitti Palace. In this the coloring is uncommonly warm and beautiful.

The most important, and in composition the finest, of his Holy Families is the one known by the name of The Pearl, in the gallery at Madrid. The Madonna di Foligno, also called La Vierge au Donataire, is now

in the Vatican. It is believed to have been painted about 1511 for Sigismondi Conti, and to have been intended for a votive offering. This picture is remarkable for its coloring and chiaroscuro. The Madonna del Pesce (with the Fish), originally painted for S. Domenico, at Naples, now in the Madrid Gallery, is one of the master's finest works. It is of a very poetic character, and in expression ranks with the Madonna di San Sisto. It is considered the finest work in the Italian gallery of the Madrid Museum.

The Madonna di San Sisto, in the Dresden Gallery, was painted for the Benedictines of St. Sixtus at Placentia. This picture was seen by Vasari in the church of the San Sisto Monastery at Piacenza, about the middle of the sixteenth century, and it was bought by the Elector of Saxony in 1754, and removed to Dresden. It was the last Madonna painted by Raphael, and is said to be entirely the work of his own hand. It may be considered the most wonderful creation of this wonderful artist, and is perhaps the most perfect picture in the world. Even in the technical part it does not resemble any of his other works; no sketch or study of any part of it was ever known to exist.

The Virgin in her majestic loveliness stands lightly poised upon the clouds, with the Divine Child in her arms; St. Sixtus and St. Barbara kneel at the sides, and two angel boys lean on a light parapet below, while above is a glory of angel-heads.

The St. Cecilia, executed during the earlier years of Raphael's residence in Rome, for the chapel of St. Cecilia in the church of S. Giovanni in Monte, is now in the Bologna Gallery. This is one of Raphael's finest compositions, and is a masterpiece of coloring.

The Transfiguration, the master's last work, was ordered for the cathedral of Narbonne, and was not quite finished at the time of his death. For several years it was preserved in the church of S. Pietro in Montorio; it is now in the Vatican. It consists of two parts, — the lower part, representing the miseries of human life, is alive with passion, energy, and action; above is represented Mount Tabor, the Saviour transfigured in glory, with Moses and Elias on either side. After the death of Raphael this picture was finished by Giulio Romano. For three centuries the Transfiguration and the Madonna di San Sisto have excited the greatest veneration and admiration throughout Christendom.

About 1514 Raphael was betrothed to Maria da Bibiena, niece of Cardinal Bibiena, though it seems that he consented rather through condescension than inclination to the alliance. The marriage was delayed, and the plans were put an end to by the death of Maria. There was a young girl named Margherita whom Raphael had always loved, and at his death he left her richly provided for. At the time of his greatest activity, during his researches amongst the ruins of Rome, he was seized with a violent fever, and after an illness of two weeks he died, at the age of thirty-eight. His body was placed in the Pantheon near the place on which is the inscription to the memory of his betrothed bride.

Doubts were raised some years ago as to the precise spot where he was buried. Search was made in 1833, and Raphael's bones were found, the place agreeing exactly with the description given by Vasari. On the 18th of October, in the same year, the relics were interred in the same spot, with great solemnities.

CARPACCIO.

VITTORE CARPACCIO is an important Venetian painter who labored during the early part of the sixteenth century. He is called the historical painter of the elder Venetian school, though he inclines to the *genre* style, introducing the daily life of the Venetians of his time into his pictures. He fills his backgrounds with landscape and architecture, displaying tapestried halls and lustrous robes, all characterized by a deep and powerful coloring. He seems to aim not only at the representation of single events but at complete scenes. In the Academy of Venice are eight large pictures by Carpaccio, representing the history of St. Ursula. They are rich in motive and character, the figures are chaste, the coloring is clear and bright. In the same collection is a Presentation of Christ, dated 1510. Figures almost the size of life appear under a marble portico, which is incrusted with mosaics of gold. They are in admirable relief, and exquisitely finished. There is a little rigidity in some of the heads, and also in some of the folds of the drapery, yet the work partakes of the more developed Venetian style.

In S. Giorgio de' Schiavoni in Venice are frescos of the History of Christ, by Carpaccio. An altar-piece in S. Vitale in Venice, dated 1514, is one of his finest works. In the Brera at Milan are pictures representing the Legends of St. Stephen; some of the same series are in the Louvre. In the Berlin Gallery is an excellent picture representing the Consecration of St. Stephen.

PORDENONE.

GIOVANNI ANTONIO LICINIO REGILLO DA PORDENONE, called IL PORDENONE, from his birthplace, a small town in Friuli, was born in 1483. He was first sent to Udine to study, and afterwards went to Venice. He became the friend of Giorgione and the rival of Titian. He is entitled to the second rank in the Venetian school of his time, which was so fertile in able artists. To a grand character of design he added the rich and glowing coloring of Giorgione. He exhibits a daring and vigorous mind, capable of encountering the most arduous difficulties of the art.

The rivalry between this painter and Titian seems to have acted as a stimulant, which contributed to the excellency of both. He rivals Titian in energy of style and boldness of execution, but he was far from possessing the reserved power of that master.

He was more successful in the representation of masculine strength and robustness than in the delineation of female forms, and his saints are sometimes more remarkable for the display of physical power than for spiritual elevation of character. He executed frescos at Venice, Cremona, Treviso, and Piacenza, but many of them have perished. His frescos are more highly esteemed than his oil-paintings, though he attained great excellence in these. Among the best of his oil-pictures is the Glory of S. Lorenzo Giustiniani, now in the Academy in Venice.

He died in Ferrara in 1539.

His works are sometimes confounded with those of his relative, Bernardino Licinio.

FERRARI.

GAUDENZIO FERRARI was born at Valduggia in 1484. For some time he studied with Perugino, but the influence of Leonardo is unmistakable in his works. He worked at a later period under Raphael at Rome, and imbibed much of the manner of that school. Together with this union of different influences he had a peculiarly fantastic style of his own which distinguished him from his contemporaries, and although never quite free from mannerism, it was the source of characteristic beauties.

The chief characteristics of his style are correct and vigorous delineation, extreme vividness and delicacy of coloring, noble grace of form and attitude, and unsurpassable art in the classic disposal of drapery. His oil-paintings are distinguished for depth and clearness (though not for harmony) of coloring, and for intensity of expression; also for great animation and fulness of composition, although he is deficient in the nobler simplicity of the great masters.

Gaudenzio was one of the most prolific painters of his time, bequeathing to posterity many excellent works both in fresco and in oil.

In the Brera at Milan are several frescos by him, principally taken from S. Maria della Pace. Also in the Brera is a Martyrdom of St. Catherine, a work of the most masterly freedom, and the one to which the painter owes his brightest fame.

His frescos at Varallo, the celebrated Piedmontese place of pilgrimage, are his most comprehensive work. In the chapel of the Sacro Monte he represented the

Crucifixion in a large composition, the principal figures being in relief and colored like nature. Behind this the walls are painted with a number of figures as spectators; the women in the beautiful Luinesque manner, the warriors on horseback in fantastic knightly costume. Many figures, however, are somewhat extravagant and naturalistic.

The refectory of S. Paolo at Vercelli contains a Last Supper, which, though greatly inferior, shows the influence of Leonardo.

In 1535 he decorated the cupola of the church of Saronno (not far from Milan) with a glory of angels; those below large and draped, those above naked winged boys, many of them of the highest beauty. Of the date of 1542 is this master's last and largest work, a Scourging of Christ, in S. Maria delle Grazie at Milan, a work exhibiting peculiar power and freedom.

Gaudenzio died in 1549, having formed some good scholars, the chief of whom was Andrea Solario, who combined most gracefully Gaudenzio's mode of conception with Leonardo's expression and more refined feeling for form.

DEL PIOMBO.

FRA SEBASTIANO DEL PIOMBO, the most important of the scholars of Giorgione, was born in Venice in 1485. His name was properly Sebastiano Luciani, but he was appointed to the office of affixing the seal of lead (piombo) to the Papal ordinances, and, this obliging him to adopt the clerical habit, he received the appellation of Fra Sebastiano del Piombo.

He was a very fine portrait-painter, and an admirable colorist, but was deficient in invention. In 1518 he went to Rome, where he entered into a close intimacy with Michael Angelo, painting from his cartoons. He now departed, even in his independent works, from the Venetian manner, and adopted much of Michael Angelo's mode of composition. In this way was produced the celebrated picture of the Raising of Lazarus, now in the National Gallery at London. The Cardinal Giuliano de' Medici had ordered this picture for the cathedral at Narbonne at the same time that he ordered the Transfiguration from Raphael. A number of the figures were drawn by Michael Angelo, and it is the opinion of some that he furnished the whole design. Several of the original drawings by Michael Angelo, among them the first sketches for the figure of Lazarus, were in the possession of Sir Thomas Lawrence, and are now in the British Museum. It is a picture of great merit, and the circumstances connected with its production give it an additional and peculiar interest. The Christ is a noble form, and in the figure of Lazarus, who is gazing upwards at him, the expression of returning life is wonderfully portrayed. The execution in detail is remarkably fine; the heads, hands, feet, and draperies are all executed with the greatest care. The masses of light and shadow are broad and simple, and the coloring has all the depth and richness which characterize the Venetian school. The landscape background is treated in a very effective manner. It was originally painted upon panel, but it was transferred with great skill to canvas by M. Hacquin. In some parts the surface of the picture had been slightly injured, and it was retouched by West.

The picture remained in the cathedral at Narbonne until early in the eighteenth century, when it was purchased by the Duke of Orleans; it was taken to England in 1792 with the rest of the Orleans Gallery, and passed into the possession of Mr. Angerstein, with whose pictures it was purchased for the nation in 1824. Dr. Waagen considers it the most important specimen of the Italian school in England, and Mr. Solly regards it as "the second picture in the world." *

Of this master's Venetian time is an altar-piece in S. Giovanni Crisostomo at Venice, which is not far removed from the fulness and richness of Titian. One of the noblest works of his earlier Roman period is a Dead Christ with Joseph of Arimathea and the Magdalen, painted on slate, now in the Berlin Museum.

Del Piombo died in 1547.

ALTDORFER.

ALBRECHT ALTDORFER, painter and engraver, was born at Altdorf in Bavaria in 1488, and settled in Ratisbon, where he died in 1538. He is said to have been one of Albert Dürer's scholars, but this is not certain. He belongs, however, to the religious school of artists of which Dürer was the head. He seized the fantastic tendency of the time with a poetic feeling at once rich and pleasing, and he developed it so as to attain a perfection in this sort of romantic painting such as no other artist has ever reached. As a draughtsman he displayed no great force, and was frequently deficient in taste; he was, however, an excellent

* See Note 5, p. 308.

colorist. In his later period he was strongly influenced by Italian art.

Altdorfer's masterpiece, now in the Munich Gallery, is the Victory of Alexander the Great over Darius. It contains a multitude of figures, and is described as "a little world on a few square feet of canvas."

A fine landscape in the Landauer Brüderhaus shows this artist to have been the creator of landscape-painting in Germany.

Another picture by him in the Munich Gallery is inscribed with his monogram and the date 1526. It represents the history of Susanna. The garden with the bath on the left, and a mass of varied architecture on the right, make up a rich and fanciful composition.

One of his finest works is an altar-piece with wings, in the Augsburg Gallery, executed in 1517. The interior pictures represent the Crucifixion, the exterior the Annunciation. A Nativity of the Virgin, in the same gallery, shows him to be a skilful architectural painter as regards lines and aerial perspective. As an engraver, Altdorfer is reckoned among the lesser masters.

DEL SARTO.

ANDREA VANNUCCHI, commonly called ANDREA DEL SARTO, from his father's trade, was born at Florence in 1488. He was a pupil of Piero di Cosimo, and preserved some of the peculiarities of his master, soon, however, becoming independent. His style, which was at first constrained and severe, became, at a later period, peculiarly soft and delicate in the modelling of

forms. In fresco-painting he achieved great distinction. During 1509–14 he executed a series of representations from the life of St. Filippo Benizzi, in the porch of the Annunziata at Florence; and in these the characteristics of his genius — dignity of composition, purity of form, freshness of color, and grace of expression — are seen at their best. In 1514 he commenced a series of frescos from the life of John the Baptist, which, however, was not finished till twelve years afterwards. The most beautiful example of the artist's own manner is the Madonna di San Francesco, in the Uffizi Gallery. His Madonnas in general are not pleasing; although possessing great beauty, they have a certain vulgarity of expression.

In 1518 Francis I. invited Andrea to Paris, where he painted, among other things, the picture of Charity, which is now in the Louvre. At the solicitations of his capricious and tyrannical wife, he returned to Florence.

To the later years of his life, which were neither happy nor honorable, belong his Pietà; his most celebrated fresco, the Madonna del Sacco, in the court of the SS. Annunziata at Florence; the Madonna with Saints in the Berlin Museum; and the Sacrifice of Abraham, one of his last and most celebrated works, now in the Dresden Gallery.

A whole collection of Madonnas and Holy Families by Andrea del Sarto and his scholars is in the Borghese Palace in Rome.

He died in 1530.

UDINE.

GIOVANNI DA UDINE was born at Udine in 1489. His father sent him to Venice, where he was instructed in art by Giorgione, and acquired considerable reputation as a painter. He afterwards went to Rome, where he was admitted to the studio of Raphael. He was an assistant of Raphael in the decoration of the Loggie. The bas-reliefs in stucco and groteschi were intrusted to him, and his knowledge of botany and zoölogy rendered him well suited to the work. He also assisted Raphael in other decorative works. He was particularly distinguished in the representation of fruit, animals, birds, and still life of all kinds. It is related that a groom who was seeking in haste for a carpet to spread before the Pope, ran to the Loggie to take one from the wall.

After the sacking of Rome Udine was employed in different parts of Italy, but in the pontificate of Pius IV. he returned to Rome, where he died in 1561.

In the Academy at Venice there is a picture by Udine — Christ among the Doctors, ascribed to the artist in his youth — which tends to prove that he was a distinguished scholar of the Venetian school before he went to Raphael. Most of the pictures attributed to him in Italian collections are considered doubtful.

Udine was buried, by his request, in the Pantheon, near the tomb of his beloved master.

ROMANO.

GIULIO PIPPI, surnamed Romano, born in 1492, was the most celebrated of Raphael's scholars, and co-operated with him in some of his works. In the Loggie of the Vatican the series of pictures usually called Raphael's Bible was executed principally by Giulio Romano, who drew all the cartoons and directed the whole work. To Giulio and another pupil, Giovanni Francesco Penni, Raphael at his death left all that he possessed in works of art, and commissioned them to terminate, by agreement with the persons who had ordered them, all the works in course of execution. For four years after the death of Raphael this artist was occupied chiefly in completing his master's unfinished works. At the end of that time he was invited to Mantua, where he was occupied as a painter and architect. He erected a great number of palaces and churches, directed their rich decorations in the style of Raphael's Loggie, and adorned them with large frescos.

He had much original power, and was gifted with a freedom of hand which gave life and animation to the creations of his fancy. While he painted under the influence of Raphael he imitated his manner so closely as sometimes to deceive the best judges, but he was wanting in the grace and purity of his master, and after Raphael's death he abandoned himself to his own luxurious genius. He became strongly imbued with the reigning taste for classical and mythological subjects, though after leaving Rome, where the presence of classic genius seemed to control his taste, he displayed a wildness and even coarseness, in which there is no trace of

the influence of Raphael, except in the general features of external form.

In the sacristy of St. Peter's at Rome there is a Madonna with the Two Children, which belongs to his earlier and more careful period. But few easel-pictures by Giulio exist.

He died in 1546.

CORREGGIO.

ANTONIO ALLEGRI, or LIETO, surnamed CORREGGIO, from the place of his birth, a small town not far from Modena, was born in 1494. There was long a tradition that Correggio lived in indigence, unaided except by his own genius; and it is remarkable that Vasari, who lived at the time, records only vague rumors regarding his life; and Annibale Caracci, fifty years after his death, writes: "I rage and weep to think of the fate of this poor Antonio; so great a man, — if, indeed, he were not rather an angel in the flesh." This belief in his indigence and obscurity, so prevalent in his own day, now refuted by recent researches, proves how retired and simple must have been his life. He died in 1534, in the forty-first year of his age, and was buried in his family sepulchre in the Franciscan convent at Correggio.

Correggio probably received his first instruction in the school of Mantegna, and it is also ascertained that Francesco Bianchi Ferrari, of the old Lombard school, was his teacher. The works of Da Vinci and his school appear to have exercised an important influence upon him, though he became a master in a style all his own.

He is distinguished by his admirable chiaroscuro. He knew how to anatomize light and shade in endless gradation, connecting the fiercest extremes of light and shadow and harmonizing the most intense opposition of colors; giving the greatest brilliancy without dazzling, and the deepest shadows without the effect of dulness or monotony.

In his compositions all is life and motion, and his figures express the overflowing consciousness of life. There is, however, little display of beautiful forms; the movements of his figures producing the most varied foreshortening being obviously opposed to it. The predominating element of beauty is the peculiar play of light and shade which spreads a harmonious repose over his pictures.

Of the early works of this master may be mentioned the large altar-piece, now in the Dresden Gallery, which was painted for the Franciscan convent at Carpi. There is more repose and simplicity in this work than in his later ones. The heads show reminiscences of Da Vinci and his school.

A Riposo and a Madonna are in the tribune of the Uffizi at Florence; they are of little importance except as examples of his further development.

About the year 1518 Correggio was invited to Parma to paint a saloon in the convent of S. Paolo for the Abbess. The subjects from ancient mythology which he executed here are among his most beautiful works.

In the year 1520, in the cupola of the church of S. Giovanni at Parma, he executed the Ascension in fresco, and over the high altar a Coronation of the Virgin, now only known through copies and engravings.

His peculiar style was carried to perfection in the

large frescos in the cupola of the Duomo at Parma, executed between the years 1526 and 1530. In the centre of the dome he represented the Assumption, — the Madonna borne up to heaven by an innumerable throng of rejoicing angels, while the Saviour descends to meet her. Below are the Apostles and Evangelists. The foreshortening in this painting appears to have been carried to such an extent that the limbs seen from below seem more conspicuous than the bodies, and Correggio was reproached in his lifetime with having painted *un guazzetto di rane* (a hash of frogs). Caracci says of this work: "I still remain stupefied with sight of so grand a work, — everything so well-conceived, so well seen from below, — with so much severity, yet with so much judgment and so much grace; with a coloring which is of very flesh." A few years ago some of the cartoons of this work were accidentally discovered in a garret in Parma, and are now in the British Museum.

Correggio's Madonnas have a mingled expression of dignity, tenderness, and grace, a maternal rapture and holiness, which are almost inimitable. Some of them are evidently studies from his own domestic life; for instance, La Vierge au Panier, in the National Gallery in England. His St. Jerome, or The Day, one of his most celebrated pictures, is in the gallery at Parma; the Madonna della Scodella and the Madonna della Scala are in the same gallery. A Madonna, called, from its Oriental character, La Zingarella (the Gypsy), is in the Naples Gallery.

In the Dresden Gallery is an excellent series of altar-pieces, with smaller pictures by Correggio. Among them is the Holy Night (Notte), celebrated for the

striking effect of the light, which, in accordance with the old legend, proceeds from the new-born babe; and also his famous Reading Magdalen.* His Ecce Homo is in the English National Gallery, and his Christ on the Mount of Olives is now in the gallery of the Duke of Wellington.

Besides his works belonging to the department of religious painting, Correggio executed others representing scenes of ancient mythology. Two of this class, Leda and Io, are in the Berlin Museum. They were formerly in the Orleans Gallery in Paris, and while there the original head of Io was cut out and burned, for the reason, it is said, that the son of the Duke of Orleans was shocked at its voluptuous expression. The present head was painted by Pierre Paul Prud'hon, who, on account of the gracefulness of his style, was called "the French Correggio." The head of the Leda is also new.

A Danae is in the Borghese Gallery in Rome. This, with the exception of the head, the artist is supposed to have copied from an antique figure. His Jupiter and Antiope is in the Louvre. This is remarkable for its softness of execution. Ganymede Borne through the Air by the Eagle is in the gallery of Vienna.

Correggio's works prove that he had not only a classical and cultivated taste, but a knowledge of the sciences. All his authentic works, except his frescos, were executed by his own hand. He had various scholars, or assistants, and followers, who endeavored, with more or less success, to acquire his style. His only son became a painter, but appears to have been of a restless disposition, and never attained any great reputation.

* This is now regarded as a copy of a lost Correggio.

VAN LEYDEN.

LUC JACOBEZ, called Lucas Van Leyden, was born in Leyden in 1494. He was first instructed by his father, who was an obscure painter, but was afterwards placed in the school of Cornelius Engelbrechtsen, an artist of repute in his day. The talents of Lucas Van Leyden were developed when he was very young; his picture of St. Hubert, painted when he was only twelve, brought him high commendation; and the celebrated print, known by the name of Mohammed and the Monk Sergius, was published when he was only fourteen years of age. He practised successfully almost every branch of painting, and was one of the ablest of those early painters who engraved their own works.

His pictures are noted for clearness and delicacy of color, and for variety of character and expression, but his drawing is hard and Gothic in form. His heads are generally of a very ugly character.

His engravings are said to be highly prized by collectors, and to rank about as highly as those of Albert Dürer.

Pictures by this artist are very rare. One of the most important, at least in size, though not a pleasing specimen, is a Last Judgment in the Town House at Leyden.

A beautiful and finely painted work of the year 1522 is in the Munich Gallery. The composition consists of the Virgin and Child, with Mary Magdalene and a man praying at their side.

He died in 1533, at the age of thirty-nine. He had been confined in bed for six years before his death, but

continued to paint and engrave till within a short time of his decease. Both the style and the activity of this artist are better estimated by his engravings than by his paintings.

VENEZIANO.

BONIFAZIO VENEZIANO, according to the account given by Kugler, was born in 1494. He is described as an able, though sometimes mechanical, painter of the Venetian school, and a good imitator of Titian; an example of how much may be done with time and opportunity, even with second-rate talents. Late researches, however, place this painter in a higher and more important position than he had hitherto occupied. Some of the fine works attributed to Titian and to Giorgione are now admitted to be by Bonifazio. For instance, the Finding of Moses, one of the most beautiful pictures in the Brera at Milan, formerly attributed to Giorgione, is now ascribed to Bonifazio. These mistakes may be accounted for by the fact that there is so little known of his personality, or the incidents of his life; and though producing a large number of pictures, he was not employed upon important and well-known commissions, or in executing pictures for churches where they would remain for centuries.

Venice is rich in pictures by this master. Among them, the most attractive are those of Saints and Holy Families.

It is supposed that Bonifazio died about 1562.

SCHIAVONE.

ANDREA SCHIAVONE was a good imitator of Titian. He is said to have been a poor boy who began the world by being an assistant mason and house-painter, and became an artist from the love of art. Though he painted numerous pictures, others obtained and sold them again for high prices, while he remained poor, and died in wretched circumstances. His coloring is fine, but his heads are generally insipid, and his forms careless and undecided.

In the Imperial Gallery at Vienna is a beautiful Adoration of the Shepherds by him; and an excellent Madonna with Angels (whole-length figures) is in the Academy at Venice. A number of his pictures are at Hampton Court.

VENUSTI.

MARCELLO VENUSTI was foremost among the scholars of Michael Angelo. He was continually employed in executing small pictures from cartoons of Michael Angelo, and the delicate execution and diminutive size form a singular contrast with the sublimity of the composition, and the grand, massive drawing of the figures. Copies of his pictures are to be found in many galleries, and engravings of them are in the British Museum. In the Colonna Gallery at Rome there is a picture by him, — Christ Appearing to the Souls in Hades, — of noble and excellent motive in detail, but too scattered and feeble in composition. One of the

most beautiful of Michael Angelo's compositions which was executed by Venusti is the Holy Family called *Il Silenzio*. The infant Christ lies asleep on the lap of the Virgin, with his arm hanging down; on one side is the little St. John, clothed in a panther's skin, with his finger on his lips; on the other, Joseph looks on in silence. The various copies of this picture are distinguished by trifling variations. The Jarves collection, at New Haven, contains a copy in good preservation.

PENNI.

GIOVANNI FRANCESCO PENNI, surnamed IL FATTORE, was, with the exception of Giulio Romano, Raphael's most confidential pupil. In Naples, where he resided in his latter years, are some paintings by him, which show an unaffected, though not profound, master of the Roman school.

His paintings are rare, as he died in early life, eight years after Raphael.

Passavant mentions an interesting portrait of Penni, by himself, "in which he has proved himself a pupil worthy of his great master. It represents a man about thirty, with a grave and reserved expression of face." On the table is a monogram formed of the letters S. and R., which is probably a modern addition.

Some frescos which he executed in Rome, from his own designs, have perished.

VOLTERRA.

DANIELE RICCIARELLI, named DANIELE DA VOLTERRA, was the most celebrated and independent among the scholars and imitators of Michael Angelo, though he by no means reached the sublimity of his master. In the Louvre is a picture by this master representing David and Goliath. It is cold and hard, but of such masterly power of representation as to have long borne Michael Angelo's name. A celebrated picture by him, the Massacre of the Innocents, is in the Uffizi Gallery at Florence. His best work, a Descent from the Cross, is in the church of the Trinità de' Monti, at Rome. It is a grand, impassioned work, full of powerful action. This picture was painted originally on the wall, and in 1811 was transferred to canvas to be despatched to Paris, but it seemed too fragile. It has since been restored by Camuccini.

HOLBEIN.

HANS HOLBEIN THE YOUNGER, one of the first masters of German art, was born at Augsburg in 1498. He learned the rudiments of art from his father, HANS HOLBEIN *the Elder*, a painter of considerable merit, who died in 1526. In this artist the realistic tendency of the German school attained its highest development. In comparing him with his elder contemporary, Albert Dürer, he falls below him in respect to grandeur and depth of feeling, and in richness of

invention in the field of ecclesiastical art; but he excels him in closeness and delicacy of observation in the delineation of nature, and also in feeling for beauty of form, grace of movement, tasteful arrangement of drapery, and in coloring.

His genius was precocious in development; when little more than sixteen years of age, he adorned several houses and churches at Basle with portraits, frescos, and altar-pieces.

Though chiefly and at many periods of his life almost exclusively a portrait-painter, in this style he stands on a level with the great Italian masters, and takes precedence of all his German contemporaries. Some fine portraits are to be seen in the Louvre, in the Berlin Museum, and at Longford and Windsor Castles.

An idea of the fruitfulness of Holbein's powers of invention may be obtained from the woodcuts and engravings taken from his drawings, of which there is a large collection in the Basle Gallery.

Among his Biblical subjects, a composition of Christ Bearing his Cross is remarkable for richness and beauty. A series of cartoons, executed with pen and India-ink for glass paintings, are of powerful effect. Seven similar cartoons representing the Passion, drawn in the master's earlier time, are in the collection of engravings in the British Museum.

The pictures of his earlier times have somewhat heavy, yellow-brown flesh-tones. One of the most remarkable of this class is the St. Sebastian, in the gallery of Augsburg, known to have been executed in 1515. The finest, and probably among the last, paintings executed at Augsburg are the wings of an altar-piece (in the Munich Gallery), — the one represent-

ing St. Elizabeth at Thuringia, giving food to the poor; the other, St. Barbara. Among his last works, and one of his most beautiful, executed at Basle before his visit to England in 1526, is the celebrated votive picture of the Burgomaster Meyer, in the possession of Prince Charles of Hesse at Darmstadt. It represents the Virgin as Queen of Heaven, standing in a niche, with the Child in her arms, and with the family of the Burgomaster Meyer of Basle kneeling at her side.

According to a tradition, the youngest son of the Burgomaster, being sick even to death, was restored to the parents through the merciful intercession of the Virgin. Some have fancied that the robust child which stands at the Virgin's feet is the infant Jesus, and that the child in her arms is the suffering one for whom relief is sought; but while this may seem at first a plausible interpretation, a thoughtful examination of the picture reveals a deeper meaning, and proves that the one in the Virgin's arms is the infant Saviour. There could scarcely be a more perfect expression of love and suffering upon a face so entirely childlike as the painter has portrayed, and it most touchingly and beautifully typifies the mission of Him who "took our infirmities and bare our sicknesses."

A picture of the same subject is in the Dresden Gallery, which was probably painted at a later period. It is obvious that this is something more than a copy, as there are several changes introduced.

The two rival Madonnas are found to have suffered in directly opposite ways; the Darmstadt picture is darkened by the blackening of the varnish, having suffered chiefly from neglect, while the Dresden picture has been injured by too much cleaning.

Holbein went to England in the autumn of 1526. Sir Thomas More received him in the most friendly manner into his own house, and kept him employed for some time, and then invited the king, Henry VIII., to view his paintings. The monarch was so much pleased, both with the pictures and the painter, that he immediately took him into his service. Holbein's jovial character was well suited to King Henry's taste, and he became a great favorite.

In consequence of the appreciation which Holbein met with in England he came into greater favor in Basle, and the magistracy offered him inducements to return. He did so, but for only a short time, which is not surprising considering the favor in which he was held in England.

It is said that Holbein's wife was a shrew, like the wife of Albert Dürer, and that her temper was one of the causes which drove him from his native place. Mrs. Jameson says: "Those who look upon the portraits of Holbein and his wife at Hampton Court may well doubt whether the former black-whiskered, bull-necked, resolute, almost fierce-looking personage could have had much to endure from the poor, broken-spirited, sad-visaged woman opposite to him, and may be inclined to put another construction on the story."

It has been said that Holbein was dissipated, and wasted the money he gained in his profession in no creditable way. Whether this is true or not, it is certain that he was reduced to poverty and was obliged to quit his native city in order to provide for his family.

Holbein died of the plague in London in 1554.

IL MORETTO.

ALESSANDRO BONVICINO of Brescia, commonly called IL MORETTO DI BRESCIA, was born about 1498. But little is known of his life, except that he worked chiefly in his native city and its neighborhood. He studied under Titian, but, uniting with Venetian color and sentiment something of the dignity of the Roman school, he formed a style which occasionally developed itself in compositions of the very highest character. His works are characterized by simplicity and repose, and exhibit the most elevated feeling. His coloring is harmonious, though colder than that of most Venetian painters. His tranquil grace of manner and peculiar depth of religious feeling seemed especially to qualify him for the execution of altar-pieces, and these are his most successful works. Moretto has left excellent works in the churches of his native city, while others are to be found in Vienna, Frankfort, Berlin, and the Louvre.

A votive picture in the Berlin Museum is one of this master's finest works, and perhaps the most beautiful Holy Family produced by the Venetian school. The Virgin is seated above the clouds, with the two children and St. Anna, surrounded by infant angels; below are two priests in attitudes of deep devotion. The picture has a beautiful landscape background. Considering the number and excellence of his works, it is surprising that until the last few years they have had but little more than a local celebrity.

Moretto was remarkable for his childlike piety. He died about 1554.

COUSIN.

JEAN COUSIN was born at Soucy near Sens, about 1500. He was originally a glass-stainer, but afterwards applied himself assiduously to historical painting.

He may be called the founder of the French school, as the artists of his country had before his time confined themselves to portrait-painting.

His principal work, the Last Judgment, formerly in the sacristy of a convent at Vincennes, is now in the Louvre. This picture, painted much in the style of Parmigiano, is differently estimated. Waagen calls it "a mass of confusion . . . . here and there the motives are good and the details are well drawn and carefully executed in a warm tone."

Gault de St. Germain speaks of it as showing the germ of those qualities which were to distinguish the French school, and which "give the lie to that character of frivolity often cast as a reproach on the whole nation."

The Last Judgment also forms the subject of a painted window in St. Romain, at Sens.

His best performances as a painter on glass are the windows of the choir of the church of St. Gervais, in Paris.

He executed some works in sculpture, which are of considerable excellence. His Mausoleum of Philippe de Chabot, Admiral of France, is characterized by Cicognara as the masterpiece of French sculpture of the sixteenth century.

Cousin died about 1590.

CLOUET.

FRANÇOIS CLOUET, surnamed JANET, was born at Tours in 1500. He was one of the first French painters of more than local celebrity. Clouet's father was a German, and his style has nothing in common with the Italian of his time, but resembles that of Holbein, or perhaps that of the Flemish masters; but he is far inferior to either in his treatment of flesh. His manner is dry and hard, but nothing can exceed his minuteness. He shows a taste in arrangement which belongs more particularly to French art. But few genuine pictures, and these portraits, by this master, are known. The Louvre contains several, and there are others at Hampton Court.

At Castle Howard is a collection of eighty-eight drawings by this master, executed in red and black chalk.

IL PARMIGIANO.

FRANCESCO MAZZUOLI, surnamed IL PARMIGIANO, the son of Filippo Mazzuoli, a painter of some reputation, was born at Parma in 1503. He began to paint very early, and in 1523 went to Rome to study, where he was soon favorably noticed and employed by Clement VII. He was there when the city was stormed by the imperialists under Bourbon in 1527, and the soldiers burst into his studio where he was at work upon his celebrated picture of the Vision of St. Jerome (now in the National Gallery, London).

They were, however, so filled with admiration for the picture that the painter was protected. He was afterwards robbed of all he possessed by another party, when he fled from Rome and went to Bologna. He executed several important works there, and returned to Parma in 1531, rich and celebrated. There he engaged to paint several extensive frescos in the S. Maria Steccata, a church which had recently been erected. These were commenced only after long delays. He executed here his figure of Moses about to break the Tables of the Law; a figure of grandeur and sublimity of conception.

Further delays ensuing, it is said that Parmigiano was thrown into prison for breach of contract. To obtain his freedom, he made a new engagement, but when he was released, instead of carrying out his undertaking, he fled to the territory of Cremona, where he soon afterwards died, in 1540. According to his request, he was laid in the grave without any coffin or covering; only a cross of cypress-wood was placed on his breast.

Vasari attributes the misfortunes and premature death of Parmigiano to his passion for alchemy; but this has been disproved by the researches of recent biographers, though it is admitted that he was restless, improvident, and fond of pleasure.

Among his most celebrated, yet most disagreeable pictures, is the so-called "long-necked" Madonna in the Pitti Palace in Florence.

His St. Margaret is in the gallery at Bologna; his Madonna della Rosa in the Dresden Gallery.

A most unpleasing Madonna, with St. Catherine and St. Paul, is in the Berlin Museum.

In action and feeling Parmigiano was apt to degenerate into affectation and coquetry; yet his best pictures are very attractive. He sometimes shows an excellent conception of life and a decision in execution, and frequently a warm, clear coloring. His pictures of children are, in general, very beautiful.

Parmigiano was a man of strong sensibility and great refinement.

MORALES.

LUIS DE MORALES was born at Badajoz, in 1509. He was surnamed EL DIVINO. It has been said that the works of this artist seem to belong to an age earlier than that in which he lived. They unite the melting color of Correggio with a hardness and irregularity in the drawing which belong to the fifteenth century. The Ecce Homo and the Mater Dolorosa were his chief subjects. The Spanish collection at the Louvre contains three pictures which bear the name of Morales. Referring to these, a writer in the *Künstblatt* says: "Fervent faith and religious enthusiasm made Morales a great painter; his countenances of Christ breathe nothing but the most sublime expression of self-sacrifice and refined love. The features are thin, but they are delicate and noble, and always bear the stamp of that divine humility with which our Redeemer bore the insults of the soldiers and the shame of the cross. His Christs (Nos. 139 and 140) remind us of a Descent from the Cross by Quentin Massys in the Museum at Antwerp, but his conception is far more sublime, and his execution much more earnest in feel-

ing than that of the Flemish master. Morales might be called the Spanish Perugino, since with him it was that pure Christian feeling ceased in the school of Castile."

The gallery at Madrid contains six pictures attributed to this master. His pictures in his native city of Badajoz were formerly the finest in Spain, but the four best ones were taken by the French from the cathedral, and the remaining ones have been repainted. In the parish church of Arrayo del Puerco, a wretched village between Merida and Placentia, are sixteen of this master's finest pictures.

In 1581 Philip II. saw Morales, and said to him, "You are very old, Morales?" to which he replied, "Yes, Sire, and very poor." Philip then conferred on him a pension of three hundred ducats. He died in his native city in 1586.

BORDONE.

PARIS BORDONE was born in the early part of the sixteenth century, at Treviso. He was of noble family, and after receiving an education suited to his station, having shown an inclination for art, he was placed in the school of Titian, under whom he studied for some time. Endowed with considerable talent, and having the advantage of such an able instructor, he early produced works which distinguished him as a painter.

After leaving the school of Titian, he became an enthusiastic follower of Giorgione, but he finally adopted a style which was of sufficient originality to distinguish

it from that of any other painter. Lanzi says: "His forms may truly be said to breathe, to glow, and even to laugh, with a force of coloring which, incapable of displaying a greater degree of truth than that of Titian, aimed, nevertheless, at more variety and attraction; while, at the same time, they were not wanting in delicacy of design, novelty of drapery, propriety of composition, and a peculiarly lively air of the heads."

His works are so much after the manner of Titian, that they sometimes bear that master's name. They are remarkable for a delicate rosy coloring, which at times degenerates into a disagreeable effeminacy. His conceptions were life-like, and his altar-pieces have something of the animation which characterizes the works of Correggio. He sometimes displayed a peculiar ingenuity in producing novel effects; for example, he represented St. Andrew embracing his cross, with an angel above, in the act of bestowing upon him the crown of martyrdom, while in one of the saints at the side he represents St. Peter gazing upon him with an expression akin to envy. He also enhanced the beauty of his pictures by the introduction of architecture.

One of Bordone's most important works is the dome of S. Vincenzio, at Treviso, where he represented in six compartments, the Annunciation, the Nativity, the Adoration of the Magi, the Crucifixion, the Ascension, and the Assumption of the Virgin.

His most celebrated picture is his Fisherman Presenting the Ring of St. Mark to the Doge, in the Academy at Venice. The picture alludes to the Tempest, by Giorgione, in the same gallery, representing the miraculous interposition of St. Mark, St. Nicholas, and St. George, for the protection of the city. It presents a

profusion of figures, in varied action, and is embellished with the finest specimens of architecture. The execution of the work is of great excellence.

This painter excelled in portraits, particularly those of women. He was invited to the court of Francis II., where he gained the favor of that monarch and also of his successor. He painted the portraits of the principal personages at court.

Bordone died in 1570.

ABBATE.

NICCOLÒ DELL' ABBATE, or NICCOLÒ ABATE, was born at Modena in 1509 or 1512. He was an able and skilful artist in fresco-painting, and a follower both of Raphael and Correggio; rather blending the two styles in one than imitating either separately. His earlier works are to be seen at Modena; his later ones at Bologna, among which is his Adoration of the Shepherds, considered his finest.

He is best known by the frescos which he executed for the castle of Fontainebleau, from the designs of Primaticcio. These, however, with the exception of the tableaux representing the History of Alexander the Great, were destroyed by fire in 1738, at the suggestion of an architect who wished to enlarge the building. There is a large altar-piece by this master representing the Beheading of St. Paul, in the Dresden Gallery.

An excellent Rape of Proserpine, in a rich, fantastically lighted landscape, is in the Stafford House Gallery, in England. He died in 1571.

BASSANO.

JACOPO DA PONTE, surnamed Bassano, was born at Bassano, in the North of Italy, in 1510. He was instructed in the principles of his art by his father, Francesco da Ponte, who was a painter of considerable merit, and afterwards went to Venice, where he became the pupil of Bonifazio Veneziano. Here he studied the works of Titian, Tintoretto, and others. The influence of such study is manifest in his earlier works, which are of a loftier conception than those of a later period.

His principal work belonging to the earlier period is a fresco painted on the front of the house of the Michieli family, representing Samson Destroying the Philistines. The figure of Samson is considered not unworthy of Michael Angelo. Afterwards returning to Bassano, he devoted himself to a simpler style of art. He may be said to have founded a school whose peculiarity was the delineation of common things, cattle, markets, etc. The chief interest of his pictures consists in the coloring, in which he displays a brilliancy quite peculiar to himself. A peculiar feature by which Bassano and his school may be known is the invariable and intentional hiding of the feet, for which purpose cattle and household utensils, pots, pans, etc., are introduced.

Occasionally during his later years Bassano showed that his early love for the sublime was not wholly extinguished, by painting several altar-pieces which exhibit a noble grandeur of execution; such as the Entombment of Christ in S. Maria at Padua; a Nativity, now in the Louvre; St. Roch Interceding with the Virgin for a People infected with the Plague, at Vicenza.

A Crucifixion by Bassano is in the Berlin Museum. His rural pictures are abundant in the Italian galleries and in English collections.

Bassano died in 1592. He left four sons who were also painters, though not marked by any special originality of manner.

TINTORETTO.

JACOPO ROBUSTI, surnamed TINTORETTO from his being the son of a dyer (Tintore), was born in 1512.* His father procured for him the best instruction his means would allow, though he appears to have been, for the most part, self-taught. He was for a short time in the school of Titian, who, though an excellent painter, was not a good instructor, and Tintoretto soon left him to follow a path of study of his own. He copied the works of Michael Angelo, and designed from casts of the Florentine and from antique sculpture, particularly by lamplight, in order to exercise himself in a more forcible style of relief. He also modelled in wax and clay, draping his models and suspending them in the air for studies. His style is full of grandeur and dramatic vivacity, though he fails in the artistic arrangement of the whole. The rapidity with which he painted gained for him the name of *Il Furioso*. He frequently painted his pictures without taking the trouble to prepare any sketch or design, and the works even of his better time are generally slight in treatment. Tintoretto's compositions are characterized by great masses of light and shade, and it is said that when asked which were the prettiest colors, he replied, "Black and white."

* See Note 6, p. 308.

Taine says of him: "He is disproportionate in everything, in dimensions as well as in his conceptions. Academic minds at the end of the sixteenth century decried him as extravagant and negligent; the prodigious and the superhuman in his genius prove distasteful to minds of a common stamp, or fond of repose. But the truth is, no man like him is or has been seen; he is unique in his way, like Michael Angelo, Rubens, and Titian."

His portraits are admirable, and generally of a more careful execution than his other works. Three fine portraits of his are in the Berlin Museum, one is in the Louvre, and several are in English galleries.

Next in interest are the historical pictures of Tintoretto. A Birth of the Virgin is in the sacristy of S. Zaccaria at Venice; a fine Entombment, in the Bridgewater Gallery in England.

Among his most celebrated pictures is the Miracle of St. Mark, in the Academy at Venice.

In the Ducal Palace at Venice is a large representation of Paradise, painted in oil, like most of this master's works. It is seventy-four feet long and thirty feet high, and contains upwards of a hundred figures, some of which display much skill.

A large Crucifixion in the school of S. Rocco, in Venice, painted in 1565, is perhaps the master's finest work, all things considered.

Tintoretto died in 1594. His daughter Marietta Robusti, whose talent for painting was cultivated by her father, has left some excellent portraits. She died at the age of thirty years.

VASARI.

GIORGIO VASARI, of Arezzo, born in 1512, was an historical painter and architect. He superintended several buildings, and directed their embellishment.

In Rome he took chief part in the decoration of the Sala Regia in the Vatican, where the popes formerly gave audience to foreign ambassadors. He was of second-rate merit in both painting and architecture, though there is an excellent portrait of Lorenzo de' Medici by him in the Uffizi at Florence, and one of Cosmo I. in the Berlin Museum.

Vasari's greatest merit consists in his literary labors, his admirable biography of painters, sculptors, and architects being of great value. Of this work Kugler says: "Though numerous omissions and chronological mistakes demand a very accurate criticism, it is, upon the whole, singularly worthy of confidence. Added to this we remark great fairness of tone, which, in a painter living in the midst of various pursuits and contending interests, is no slight merit." Vasari was a pupil and favorite of Michael Angelo. He died in 1574.

NAVARRETE.

JUAN FERNANDEZ NAVARRETE, surnamed EL MUDO (The Dumb), was born at Logroño in 1526. When he was three years of age, an attack of disease deprived him of his hearing, and consequently he never learned to talk.

Navarrete belonged to what may be called the middle period of Spanish art, and was one of the most eminent of the masters in the school of Castile. He acquired the rudiments of art in a monastery near his native place, and afterwards was sent to Italy. In Venice he worked in the house of Titian, for whom he had a great admiration. After his return to Spain he was employed by Philip II. in the decoration of the Escurial. He bound himself by contract to execute thirty-two pictures for the church of the Escurial, but he did not live to fulfil it. The picture which he painted as a specimen of his powers is that of the Baptism of Christ, formerly in the Prior's cell in the Escurial, now in the Royal Museum at Madrid. A few of his pictures are in other collections, but his great productions must be sought for in the Escurial.

Some of his figures are striking in dignity of form and beauty of color, but he sometimes offended by introducing into his pictures incongruous objects. In his contract with the authorities of the Escurial, it is stipulated that "the artist shall not introduce any cat or dog or other unbecoming figure, but all shall be saints, and such as incite to devotion."

This painter died at Toledo in 1579.

VERONESE.

PAOLO CAGLIARI, best known as PAOLO VERONESE, was born at Verona in 1528. He lived chiefly in Venice, where he acquired both wealth and reputation. He formed his style, particularly in coloring,

after Titian, though he did not equal that master in the perfection of his flesh-tones. His design is generally noble, and by splendid coloring, rich draperies and ornamentation, with a clear and transparent treatment of shadows, his works surpass nearly all other masters of the Venetian school. He is "the most skilful of all in the art of distilling and combining those pleasures which pure color, in its contrasts, gradations, and harmonies, affords the eye." One peculiarity of his pictures is the frequent introduction of splendid architectural backgrounds, which, however, are said to have been painted by his brother Benedetto.

The church of San Sebastiano in Venice contains many of his works which are considered the most important of his earlier period. Three very large pictures representing the Death of S. Sebastian (1560–65) are executed with great care. The finest of these, belonging to the year 1565, is the one representing the saint going to the place of his martyrdom. It is beautiful in composition, expression, and color, and in some respects may be considered the noblest of this master's works. Among the ceiling pictures of this church, the finest is the Crowning of Esther by Ahasuerus.

In the Doge's palace is the well-known Rape of Europa, of which M. Taine says, "for brilliancy, fancifulness, extraordinary refinement and invention of color, it has no equal." This artist's great reputation rests principally, however, upon his colossal representations of festive gatherings. Of these, the most celebrated is the Marriage of Cana, which was painted for the refectory of the convent of S. Giorgio Maggiore, and is now in the Louvre. It is not less than thirty feet long and twenty feet high, and contains about one hundred and

thirty figures. He represents a sumptuous hall with lofty columns and long lines of marble balustrades. Servants bearing gorgeous vases are seen in the foreground, while a crowd of splendidly attired guests are seated at the tables, which form three sides of a parallelogram. The most remarkable feature of the picture is a group of musicians in front around a table, among which the painter represents himself, Titian, and Tintoretto. The figures of Christ and the Virgin, insignificant in themselves, would scarcely be considered the principal personages amid all this dazzling pomp and display.*

Another somewhat similar representation of the same subject is in the Brera at Milan; a third, in the Dresden Gallery.

The Feast of the Levite and the Pharisee's Feast are in the Academy at Venice.

Christ at the Table of Simon the Publican, with the Magdalen washing his feet, is in the Louvre. It is a large picture, but simpler in arrangement than others of the same class, and is distinguished by fine heads and by a noble representation of Christ.

His Triumph of Venice is in the palace of the Doge.

In the Jarves collection, at Yale College, is a Crucifixion which shows in some degree this painter's characteristic treatment.

He occasionally painted portraits, which are of great merit.

Veronese was said to be a man of amiable manners, of a generous spirit, and extremely pious. He died in 1588, and was buried in the church of S. Sebastiano in Venice.

* This picture has recently been much injured by restoration. Dec. 1874.

BRIL.

MATTHEW BRIL was born at Antwerp in 1550, and while young went to Italy, where, under the patronage of Pope Gregory XIII., he painted several frescos in the Vatican. He also executed historical and landscape paintings. He was the instructor of his more celebrated younger brother, who joined him in Rome. He died in 1584.

PAUL BRIL, brother of Matthew, was born in 1554 or 1556. He painted in oil and fresco, and left a large number of works. He exerted a striking influence over landscape-painting. His earlier works show the fantastic style which prevailed at that time, but his style gradually increased in power and beauty, and the works of his riper age exhibit high poetical qualities and a fine appreciation of the effects of light. In the latter he nearly approaches Claude Lorraine.

His deficiencies are a monotonous green in his foregrounds, and the exaggerated blueness of his distances.

His pictures are described as having "a character of solemn rest and calmness, and, at times, even an elegiac tone of melancholy, which well accords with representations of the glories of fallen Rome."

A collection of excellent landscapes by Bril is in the Rospigliosi Palace in Rome, and two beautiful ones are in the Pitti Palace in Florence.

The Tower of Babel, now in the Berlin Museum, is an example of his earlier style. Fine examples of his best time are in the Louvre.

He died in 1626.

CARACCI.

LODOVICO CARACCI was born at Bologna in 1555. As a student, he went to Venice and Parma, making acquaintance with the great masters there. He became imbued with art principles which were quite opposed to the mannerism which prevailed at that time in Bologna. It was evident to him that reform was desirable, that it was necessary to introduce rules and well-understood principles into art, to counteract the lawless caprice of the mannerists. Therefore, in conjunction with two nephews, who, instructed by him, had imbibed the same ideas, he opened an academy at Bologna, the fundamental principles of which were the study of nature and the imitation of the best masters. The school was furnished with all the necessary means of study, and in spite of the opposition of the established painters it was more and more sought, until all the other schools of art in Bologna were closed. The merit of Lodovico is more that of a teacher than of an independent artist, and his works are more attractive in single parts than in general composition. Some of his finest works are preserved in the Academy of Fine Arts at Bologna.

It was this master who first dwelt in his pictures on the pathos of sorrow, whence resulted the great number of Ecce Homos and Mater Dolorosas of this school. A large Pietà, most impressive in its expression of grief, is in the Corsini Gallery at Rome. Several of this artist's pictures in the Louvre show, in character and in mode of light and shade, the study of Correggio, whose works seem to have been his favorite models. The

three Caracci borrowed much from Correggio, and they endeavored to unite his merits with those of the Roman and Venetian schools, and in some of their works they succeeded in a considerable degree. They aimed at the harmony which is produced by the mixing and breaking of colors till there is a general union, without any marked suggestion of the original colors. They were well grounded in a knowledge of anatomy and of the nude figure, and availed themselves more of the latter in their compositions than the artists of any school except the Florentine.

Lodovico united to a modest style of form a gravity and simplicity which were eminently adapted to the religious subjects which he seems to have preferred, and the sort of veiled brilliancy which he diffused over them added to the solemnity of effect. He was, however, able to avoid monotony in his works, and his characters are generally pleasing, though not in the degree that they would have been had he always selected the noblest natural models.

Some fine frescos which Lodovico executed in a chapel of S. Domenico at Bologna, have perished. They have been described as full of power and beauty, and one of these compositions was declared to be "the model and rule of modern painting."

His oil-paintings are now much faded, which seems to indicate that he was not thoroughly skilled in his technical processes. It is thought that the difficulty may have arisen either from the nature of his grounds, from the too abundant use of oil, or from not allowing sufficient time between the preparation of the canvas and the application of the colors.

Lodovico died in 1619.

Agostino Caracci was born at Bologna in 1558. He was intended for a goldsmith, but, having a talent for painting, he became a pupil of his uncle Lodovico, though he painted less, being of too versatile a genius to devote himself closely to one subject. He was a learned man, and superintended the theoretical instruction of the Academy. He often abandoned his easel for literature and poetry, for which he had a great fondness; and also for engraving on copper, in which he attained great excellence. His paintings, which are rare, are remarkable for delicacy of treatment. The Communion of St. Jerome is considered his most important picture in the Bolognese Gallery. He went to Rome with his brother Annibale, and assisted him in some of the frescos in the Farnese Palace; but on account of his inattention, his brother, who was devoted to his art, quarrelled with him, when he left Rome and went to Parma.

He died in 1602.

Annibale Caracci, brother of Agostino, was born at Bologna in 1560, where he learned, from his father, the business of a tailor. From this he was called away by Lodovico Caracci, with whom he made rapid progress in the study of painting. In consequence of his studies in Upper Italy, he shows an imitation of the style of Correggio, and he afterwards imitated that of Paul Veronese; but after his residence in Rome, his own style developed itself in a new form under the influence of the works of Raphael and Michael Angelo. He is by far the most distinguished of the three Caracci, though he is not always a pleasing painter. His forms have often something general and unindividual, and are want-

ing in true enthusiasm for the subject, though his works are pervaded with a powerful life, and are sometimes treated with freshness and vigor.

This master was employed to paint a series of frescos in the Farnese Palace at Rome, which is generally considered his best work, and also a fair criterion of the school. This was his last important work. One of his most celebrated works is St. Roch distributing Alms, in the Dresden Gallery. His Madonnas and Holy Families are fine. There is a graceful example of this kind in the Tribune at Florence, and another is in the Berlin Museum.

Annibale Caracci was one of the first who practised landscape-painting as a separate department of art, though his pictures are wanting in the charm which those of later landscape-painters exhibit. Two beautiful landscapes of his are in the National Gallery in London.

Specimens of his humorous paintings are the Greedy Eater in the Colonna Palace at Rome, and another of the same subject in the Studj Gallery at Naples.

He died in Rome in 1609, and was buried in the Pantheon, close to the tomb of Raphael.

CIGOLI.

LODOVICO CARDI DA CIGOLI was born about 1559 at the Castle of Cigoli, in Tuscany. Correggio is said to have been his model, and his works are distinguished by warm and beautiful coloring, but in expression he often degenerates into extreme sentimen-

tality or exaggerated passion. His Martyrdom of St. Stephen, in the Uffizi Gallery at Florence, is excellent in coloring, but violent and confused in action and expression. Many other works of his are in the same gallery, though of less importance. A Christ Walking on the Sea with Peter, and an Ecce Homo, are in the Pitti Palace; the latter is a work of excellence. A beautiful picture of the Flight into Egypt is in the Louvre.

There are paintings by Cigoli in a chapel of Santa Maria Maggiore in Rome. His Healing of the Lame Man is in the Vatican. By many this was considered one of the finest pictures in Rome, excepting only the Transfiguration by Raphael and the Communion of St. Jerome by Domenichino. The work is now nearly ruined by dampness and by injudicious restoring. His frescos in the Santa Maria Maggiore are in better preservation, though they are of inferior merit.

Cigoli executed some fine etchings. He was also held in high estimation as an architect, and designed several of the Florentine palaces. The finest among these is the Rinuccini Palace.

He died in Rome in 1613.

ROELAS.

JUAN DE LAS ROELAS, or El Clérigo Roelas, — so called probably from the fact that he entered the priesthood in the latter part of his life, — was born in Seville in 1558 or 1560. He was fitted for the medical profession, but had so strong an inclination

for art that he went to Italy, and studied probably under a scholar of Titian. On returning to Seville he was employed in ornamenting the churches there, producing many admirable works. It is only in that city that he can be properly appreciated. His compositions are majestic and spirited, and one of his peculiar excellences is his delineation of the human figure. His works are also distinguished for rich and harmonious coloring. His great work, the Death of St. Isidore, in the parish church of that saint, has been compared to the Communion of St. Jerome by Domenichino.

The Spanish Museum in the Louvre contains three pictures which bear this painter's name, but it is supposed that only one of them is genuine, — the portrait of his daughter. Roelas executed some of his last, though not his best works at Olivares, where he died in 1625.

JANSSENS.

ABRAHAM JANSSENS was born at Antwerp in 1569. He was a pupil of Jan Snellinck, and probably studied in Italy.

It has been said that Janssens's life was rendered miserable by an extravagant wife, and that his latest years were passed in extreme want. It is declared by other authority that "he lived and died in very respected circumstances." The story also of his enmity against Rubens is said to have no foundation of truth.

Janssens's works in some respects resemble those of Rubens. He is occasionally more correct in his drawing than Rubens, but his coloring is far less clear, and

his handling less free. The likeness consists in the boldness of the incidents, the robustness and fulness of his nude figures, and the warm coloring of the flesh.

One of his excellences is his treatment of torchlight and other artificial effects.

His allegorical pictures of Day and Night are in the gallery at Vienna. His Adoration of the Shepherds is in the Museum at Antwerp. Good specimens of his style are also in the galleries of Dresden and Berlin.

He died in 1631 or 1632.

BREUGHEL.

PIETER BREUGHEL THE ELDER, also called PEASANT BREUGHEL, was born about 1520, in the village of Breughel, near Breda. He was a pupil of Peter Koeck Van Aelst, travelled through France and Italy, and on his return settled at Antwerp.

He was the first who applied himself to the study of the various forms of peasant life, and he painted chiefly scenes of rustic pleasure, for which he is said to have had a great fondness, and which he transferred to his canvas with clear insight and vivid coloring, though sometimes with coarseness and even vulgarity. His treatment is generally broad, sometimes slight, and of a warm tone. When travelling he would make drawings from landscapes which pleased him, and from one of these sketches he executed a very picturesque etching. Woodcuts from his designs are sometimes met with. Occasionally Breughel treated Biblical sub-

jects in the style of the painters who preceded him; and he sometimes represented ghost and incantation scenes. Among his historical pictures a Crucifixion, of the year 1563, in the Vienna Gallery, is worthy of notice. Some of the heads are of elevated expression. The Building of the Tower of Babel, in the same gallery, is an example of his fantastic landscape-painting. He died in Antwerp in 1569.

The son of Pieter Breughel, also named PIETER, was born about 1569. He received the title of HELL BREUGHEL on account of the nature of his subjects. He was fond of painting scenes in which devils, hags, and robbers were leading characters. As a painter he is much inferior to his father; his touch is mechanical and his flesh is of a heavy brown tone. Examples of his paintings are in the Antwerp and Berlin Museums.

The pictures bearing his name at Dresden and Munich are by Jan Breughel.

JAN BREUGHEL, son of Pieter Breughel the Elder, was born at Antwerp in 1568. He was usually called VELVET BREUGHEL, on account of the splendor of his apparel after he became rich. He was a far more gifted painter than his brother, — a painter of great versatility of talent and of great industry.

He was more especially a landscape-painter, though he occupies an important position as a subject-painter. His peasant subjects are of a lively character, though coarse. His works are distinguished for clear and vigorous coloring and careful finish.

His animal pieces show the influence of Rubens. One of his chief works is a Paradise, in the Hague

Gallery, in which the figures of Adam and Eve were painted by Rubens.

The galleries of Dresden, Munich, and Berlin contain numerous pictures by this artist. He died at Antwerp in 1625.

POLIDORO CARAVAGGIO.

POLIDORO CALDARA DA CARAVAGGIO was originally a mason, and was at first employed by the fresco-painters in the Vatican to carry the wet mortar, and afterwards to grind their colors. It is said that Raphael encouraged and aided him by his instructions.

His few pictures show beautiful reminiscences of Raphael's elevation of character; for instance, a scene from the history of Psyche, in the Louvre.

His later works, executed in Naples and Messina, show a different style. The naturalism which seems to be the original tendency of Polidoro shows itself in these, though they exhibit much power and life. He was the first to suggest the style which later became the basis of the Neapolitan school.

His principal work, — Christ bearing his Cross, — painted at Messina, is now in the Studj Gallery at Naples. The forms are not noble, but it is an animated, imposing composition.

Polidoro is said to have been in love with the ancient sculptures, and to have delighted in decorations executed in white and black, which, when handled with vigor, are like bas-reliefs.

CARAVAGGIO.

MICHAEL ANGELO AMERIGHI DA CARAVAGGIO was born at Caravaggio, in Lombardy, Northern Italy, in 1569. He was the chief master of the school of the Naturalisti, so called from their predilection for common nature, and for literal imitation. The Naturalisti were in the greatest strength at Naples, where they perseveringly opposed the followers of the Caracci, manifesting their hostility not alone by the pencil and the brush, but by poison and the dagger.

Although vulgar in conception, the works of Caravaggio display a peculiar breadth, and even a tragic pathos, which is especially assisted by the grand lines of his draperies. His shadows are deep, his backgrounds very obscure; in consequence of which his pictures seem to possess a sort of mysterious greatness that is very imposing. Even Rubens acknowledged that Caravaggio was his superior in chiaroscuro. Trueness to nature was his object, and he portrayed life as he found it in lanes, alleys, and other resorts of the lower classes. Though a genius in his way, it has been said of him that he painted like a ruffian because he was a ruffian. His wild passions and stormy life were the counterpart of his pictures.

His celebrated Entombment of Christ, in the Vatican, has been compared to the funeral of a gypsy chief, though it is touching in its expression of real sorrow. He painted for the church of La Scala in Trastevere the Death of the Virgin, of which it is said that his model for the Virgin was a common woman whose features were swollen by intoxication.

The ecclesiastics for whom the picture was painted were so scandalized that they refused to hang it up in their church. It is now in the Louvre.

One of his master-works is the Beheading of St. John, in the cathedral at Malta. One of the best of his pictures which are not of a sacred character is the Cheating Gamesters, of which there are many repetitions; the best is in the Sciarra Palace in Rome. He executed some portraits of striking effect.

Caravaggio resided principally in Rome, but at a later period went to Naples, Malta, and Sicily. He died in 1609.

CESARI.

GIUSEPPE CESARI — sometimes called GIUSEPPINO, or IL CAVALIERE D'ARPINO — was born at Rome or at Arpino in 1570.

His paintings were popular, and he was honored by several popes. He executed works both in oil and in fresco, and though deficient in simplicity and in dignity of style, as well as in correctness of design, they display a lively imagination, and tact in execution. His coloring is also reasonably clear. Cesari formed a school, and, being the most brilliant of the mannerists, he was the chief object of the attacks of Caravaggio, the Caracci, and their followers.

Among his better works are the ceiling frescos in the choir of S. Silvestro a Monte Cavallo at Rome.

He died in Rome in 1640 or 1642.

GUIDO.

GUIDO RENI, a celebrated painter of the Bolognese school, was born at Bologna in 1575. He was gifted with a refined feeling for beauty, and it has been said of him that had his character equalled his talent, he would have been qualified to attain to the first rank in his art. He formed his style by copying from celebrated antiques, — the Niobe, for example, — and it is seldom that a spontaneous feeling makes its way, though in the freshness of early inspiration he is grand and imposing.

In the latter part of his life his works were often executed with careless haste, in order to raise money to retrieve his losses at the gaming-table.

Among his early pictures is the Crucifixion of St. Peter, now in the Vatican, said to have been painted in imitation of the style of Caravaggio. In the gallery at Bologna are three good specimens of his production at this time, — the Madonna della Pietà; the Crucifixion, in which the figure of the Virgin is one of his finest creations; the Massacre of the Innocents, in which the female figures are beautiful.

A picture representing St. Paul and St. Anthony is in the Berlin Museum.

At a later time Guido's fondness for the powerful became moderated, and a more simple and natural style succeeded, though unfortunately there exist but few examples of this period. His best picture is the Nativity, in the choir of S. Martino at Naples, but it is an unfinished one. He had been invited to Naples, but was driven away by the jealousy of the Neapolitans.

INRI

In this work there is a beauty and an artlessness which are not to be found in any other of his works.

The masterpiece among his frescos is the Aurora, painted upon the ceiling of the garden pavilion of the Rospigliosi Palace in Rome. The god of day, a figure as beautiful as an antique Apollo, is seated in his chariot, lightly holding the reins of his magnificent steeds. He is accompanied by graceful female figures typifying the Hours, preceded by Flora. Below, the untinted landscape and sea suggest the early dawn. It is brilliantly colored, and the effect is of exquisite harmony. Another very pleasing work, apparently of his best time, is his Concert of Angels, a fresco in the apsis of the Capella S. Silvia, near S. Gregorio in Rome. A beautiful Madonna with the Sleeping Child, executed with unusual care, is in the palace of the Quirinal. The Archangel Michael, a very graceful picture, is in the church of S. Maria della Concezione. A Crucifixion, a most powerful representation of the sacred subject, is in the church of S. Lorenzo in Lucina. The portrait of Beatrice Cenci, so called, is in the Barberini Palace. This beautiful picture is the subject of hopeless controversy; and whom it represents, or by whom it was painted, may perhaps never be satisfactorily settled by the critics.

Guido's pictures of a later time are of a pale silvery gray, possessing less character, and an empty, ordinary kind of grace. One of the best of this class is perhaps the Assumption, in the Munich Gallery. Another celebrated picture is a Madonna with Angels, called *Il Pallione* (the Church Standard), in the gallery at Bologna. A large number of his works of different periods are in the Louvre. Guido died in 1642.

RUBENS.

PETER PAUL RUBENS, the acknowledged head of the Flemish school, was born at Siegen, in Westphalia, in 1577. He lost his father when very young, and was chiefly educated by his mother, whom he always regarded with the greatest respect and tenderness.

He early showed a thirst for knowledge and a talent for languages, and fortunately received the best culture, so that when he came to study the art of painting, he had already the advantage of a classic education. He studied for four years under Adam Van Noort, an able painter and a good colorist, and in that time thoroughly mastered the technical part of the art, on which his future success so much depended.

In 1600 he went to Italy; first to Venice, where the study of Titian and Paul Veronese added to the perfecting of his art. It is probable that the works of Michael Angelo acted strongly upon him; also those of Giulio Romano, which he had opportunity for studying at Mantua. His individuality was so powerful, however, that the great masters influenced him only so far as to contribute to the development of his original genius.

As a painter, the qualities of Rubens consist in a truthful and intense feeling for nature, and a warm and transparent coloring. He had wonderful fertility of conception, and still more wonderful facility of execution; his imagination embraced every object capable of representation, and he could render with equal success the most forcible and the most fleeting appearances of

nature. He successfully embodied the tendencies of the age in which he lived to pleasures of sense, strong passions, and energetic action. It must be confessed that his subjects are often gross, and his heads and figures seldom of elevated form or refined feeling. Yet these faults were perhaps more those of his time and his country than his own.

The Descent from the Cross in the cathedral at Antwerp shows the highest excellence attained by this master in ecclesiastical art. It is executed with great breadth, though highly finished, and the coloring is of great warmth, clearness, and harmony. The Elevation of the Cross, in the same cathedral, is an overpowering picture, though not equal to the last named. His Communion of St. Francis, in the Antwerp Museum, is one of his finest representations of legendary scenes.

His Battle of the Amazons is in the Munich Gallery. One of his most attractive pictures is Lot and his Daughters leaving Sodom, dated 1625, in the Louvre. In this there is a slenderness of form, and a refinement of feeling in the heads, combined with a delicacy of treatment which is unusual in his pictures.

Rubens's "fantastic-dramatic" side is shown by the Combat between the Archangel Michael and the Seven-headed Dragon, executed for the cathedral at Freising, now in the Munich Gallery.

In allegorical-historical compositions Rubens was perhaps least attractive; owing in part to the artificial and overstrained learning they attempt to exemplify, and to his indiscriminate mixing up of portrait-like personages in the costume of his own time with the nude divinities of ancient Olympus.

This master was an excellent portrait-painter; and,

as is shown by the backgrounds of many of his pictures, a very fine landscape-painter. He also excelled in animal-painting. One of his most magnificent works is the Wolf-Hunt, in which the painter and his first wife both appear on horseback. It is now in the collection of Lord Ashburton.

In the gallery at Blenheim is a beautiful portrait of his second wife, Helena Fourment. In the Dulwich Gallery is a portrait of the mother of Rubens, painted by him when she was about sixty years of age. It is most dignified and unaffected in treatment.

In *genre* subjects Rubens was very successful, and he especially excels in his treatment of naked children; the grace of movement and flesh-coloring are incomparable. Taine says: "Nobody like him has so appreciated the flexibility of the human form, and so directly recorded his impressions. . . . . He alone has comprehended the fluid softness of flesh, the *instantaneous*."

He died in 1640.

ALLORI.

CRISTOFANO ALLORI, a Florentine artist, was born in 1577. He was the son of Alessandro Allori, a painter of small reputation. Cristofano was one of the best painters of his time, and some of his works display a noble originality. His most finished picture is Judith with the head of Holofernes, in the Pitti Palace in Florence. The Judith, which is said to be a picture of Allori's mistress, is a beautiful woman, splendidly attired. The countenance is wonderfully fine, with a grand, enthusiastic expression. The head

of Holofernes is said to be the artist's own portrait. His S. Julian in the Pitti Palace is his grandest picture, and his Beato Manetto, in the church of the Servi, is perhaps next in rank.

An historical picture by Allori is in the Louvre,— Isabella of Milan pleading with Charles VIII. for Peace for her Father. Good portraits by him often occur.

He died in 1621.

ALBANI.

FRANCESCO ALBANI was born at Bologna in 1578. He was fellow-pupil with Guido Reni, first under Calvert, and afterwards under the Caracci. He painted a great many altar-pieces which are worthy of the Caracci school, but his inclination led more to the representation of scenes of a playful and pastoral or of a mythological character. He expressed, perhaps better than any other master, the taste of his time in his "sentimental nudities and gay mythological subjects." Albani had a family of twelve children of remarkable beauty, in whom he found exquisite models for his Venuses, Galateas, and angel-heads; with the disadvantage, however, of imparting to them a certain uniformity.

His chief defect lies in the want of life and feeling in expression. Both his landscape and figures have a merely decorative character; their elegance rarely rises to grace of mind.

His representation of the Four Seasons, now in the Borghese Gallery, gained him great renown, though but one is by his own hand. In the Torlonia Palace

are some very pleasing frescos by this painter, of an allegorical-mythological character.

Some religious subjects are in the Bologna Gallery, but these occur less frequently. They are not profound, but perhaps less exaggerated and affected than his other productions.

One of his most graceful and frequently repeated compositions is the Infant Christ sleeping on the Cross.

Albani died in Bologna in 1660.

DOMENICHINO.

DOMENICO ZAMPIERI, surnamed DOMENICHINO, was born at Bologna in 1581. He was the son of a shoemaker, was very ugly in person, and unfortunate in many ways. He was of a modest, gentle nature, slow and painstaking, feeling the beautiful in and for itself, and laboring with all his power to express it. He has been compared to "a plant which, incompletely developing in a bad atmosphere and under frequent showers, produces, among many abortive blossoms, here and there a beautiful flower."

An effort at expression is remarkable in all his productions; it is said he was never weary of attending large assemblies of people in order to observe attitudes and expressions. In his works, more than in those of any other artist of his time, are occasionally seen the artlessness and free conception of nature exhibited in the contemporaries of Raphael.

Domenichino began his studies under Calvert, and completed them under the Caracci.

His Communion of St. Jerome, now in the Vatican, opposite the Transfiguration of Raphael, is an oil-painting of his mature time, and is the most celebrated of all his pictures.

His frescos are distinguished by correctness of design, soft delicacy, and freshness of color; his heads, in particular, are remarkable for expressive force. He executed some fine frescos at Fano, in a chapel of the Duomo, representing scenes from the life of the Virgin. These suffered much from smoke when a part of the church was burned. The best preserved of the pictures, the Visit of Mary to Elizabeth, is remarkable for a feeling for beauty, and for mildness of expression.

A collection of his large altar-pieces is in the gallery of Bologna.

In the Borghese Gallery at Rome is an oil-painting by Domenichino, representing Diana and her Nymphs. It is a pleasing composition, full of characteristic movement. It represents a group of gay young girls, bathing, playing, and shooting at a mark with arrows.

Out of Italy, the Louvre contains the largest number of the works of this master.

Domenichino was invited to Naples, where his most important works are in the chapel of the Tesoro in the Duomo, which, however, he did not live to complete.

He also painted landscapes, in which warmth of color and a cheerful, lively feeling are united. Excellent works of this kind are in the Villa Ludovisi and in the Doria Gallery at Rome, in the Louvre, and in the National and Bridgewater galleries in London.

During his career Domenichino suffered much from the jealousy of rivals, who are not free from the suspicion of having caused his death by poison in 1641.

VOUET.

SIMON VOUET was born at Paris in 1582. He was instructed by his father, an obscure painter, and made rapid progress. In 1613 he went to Rome, where he was employed to paint several pictures in St. Peter's and in the Barberini Palace, which are among his best works. He passed fourteen years in Italy; and in 1624 he became President of the Academy of St. Luke. Both Caravaggio and Guido influenced Vouet, and produced a master whose pictures possess force and vigor, if they are not pleasing.

After his return to Paris his numerous engagements led him to abandon the careful and vigorous style which he followed while in Italy. He was deficient in invention and expression, and was mannered in his drawing, particularly in the heads and the hands.

He painted ceilings, galleries, altar-pieces, and small easel-pictures; also portraits in oil and crayon.

A number of Vouet's pictures are to be seen in the Louvre; among which is a portrait of his patron, Louis XIII., and another which is supposed to contain the portraits of himself and Corneille. Vouet led the way in establishing a new French school, and is allowed by French historians to have done as much for painting in France as Corneille did for the drama.

He died in 1649, or, according to some authorities, in 1641.

HALS.

FRANS HALS was born at Mechlin in 1584. But little is known of his life, except that he was of dissipated habits. He is important as an artist as having been the first to introduce into Holland the free and full treatment which Rubens and his school had developed; and he may be said to have formed the style and manner of the Dutch portrait-painters of the seventeenth century. He excelled in animation of conception and in general keeping; his drawing is firm and decided, and his coloring is sometimes warm and clear. His heads are full of life and character. His works are of very unequal merit, which may be due in part to his mode of life. He painted portraits almost exclusively, which were of various sizes and descriptions. Some of his pictures represent companies of archers or of civic guards. In the Hôtel de Ville at Harlem, in the Burgomaster's apartment, is a picture of eleven marksmen, standing, in which Hals is seen at the very summit of his art. The execution is free and yet finished, and the coloring is warm and clear. The Hôtel de Ville contains many other interesting pictures by Hals. Other works of his are to be found in Amsterdam, Munich, and England.

He died at Harlem in 1666.

CRAEYER.

GASPARD DE CRAEYER was born at Antwerp in 1585. Of all the painters who flourished in the Spanish Netherlands contemporaneously with Rubens, Craeyer takes the first position. Although he was the pupil of Raphael Van Coxis, his works show that he was powerfully influenced by the example of Rubens. In the freedom and mastery of his touch he is scarcely inferior to Rubens, though he is not equal to him in power of invention. He sometimes displays a sense of beauty tending to the ideal to which Rubens did not attain. His coloring is subdued and true to nature, and often allied to that of Van Dyck.

Biblical subjects were the chief occupation of this painter, but he occasionally represented history and allegory with success.

His Virgin and Child Enthroned, in the Vienna Gallery, is perhaps his finest work. In this the painter's peculiar amiability of feeling is strongly expressed.

His Judgment of Solomon, a masterpiece, is in the Ghent Gallery; also his St. Rosalia Crowned by the Infant Christ. Excellent pictures by him are in the Louvre and in the Munich Gallery.

In his later years Craeyer removed to Ghent, where he labored unremittingly till his death at the age of eighty-three.

JAMESON.

GEORGE JAMESON, or JAMESONE, an eminent portrait-painter, was born at Aberdeen, Scotland, in 1586.

He studied under Rubens, and was a fellow-pupil of Van Dyck. Though celebrated only as a portrait-painter, he has left numerous historical, miniature, and landscape pieces. His works are distinguished for their clearness of outline, delicacy and softness of shading, and beauty of color. They bear little resemblance to those of his great master or of his distinguished fellow-pupil, though he has been called *the Van Dyck of Scotland.*

While it must be admitted that Jameson seldom reached the ease and gracefulness of nature, he was the first British painter who produced portraits of life-size, and therefore he stands at the head of the British school of portrait-painting.

His productions are numerous; the greatest number of them are in the collection of the Earl of Breadalbane at Taymouth. Several are in the halls of the University of Aberdeen.

Jameson often painted his own portrait, and always with his hat on; perhaps in imitation of Rubens. Like Rubens, too, he often introduced the portrait of his wife, who was a handsome woman.

In his native city his name is held in reverence, on account of his professional eminence, and the great respectability of his numerous descendants. He died in 1644.

SPAGNOLETTO.

JOSE RIBERA, called Lo Spagnoletto, was born at Xativa, near Valencia, in 1588. He studied a few years with Francisco Ribalta, but afterwards went to Italy, where he formed his style chiefly after Caravaggio, though his works show a successful study of Correggio and the great Venetian masters, and to these studies he is probably indebted for the peculiar vivacity of color in his works.

Some of the works of Spagnoletto's best period are preserved at Naples. His Deposition from the Cross, in the sacristy of S. Martino at Naples, is a masterly work, rivalling the best specimens of Italian art. The Madonna kneeling behind the body of her son is of great beauty, while the dark background of the picture contrasted with the bright light coming through a half-drawn curtain and falling upon the head of Christ, and the impassioned countenances in shadow, render it of startling impressiveness.

In the choir of the same church is a Last Supper, much in the manner of Paul Veronese. In subjects where either grandeur or beauty or cheerful humor is indispensable, he is not likely to please. His mythological scenes are also unpleasant, — for example, his Silenus, in the Studj Gallery at Naples ; and his Venus Lamenting over the Body of Adonis, in the Corsini Gallery at Rome.

Many works which bear the name of this painter are by his scholars, who imitated his manner and copied his productions.

Salvator Rosa and Guercino were among the pupils of Ribera. He died at Naples in 1656.

GUERCINO.

GIAN FRANCESCO BARBIERI, surnamed Guercino da Cento, was born at Cento, not far from Bologna, in 1590.

Guercino gave early proof of his genius, and his father, in spite of the straightened circumstances of the family, procured for him such instruction as the place afforded.

In 1616 he opened an academy at Cento to which pupils came from all quarters. Later, he visited the different cities of Italy, particularly Rome and Venice, to study the works of other painters. He followed the general style of the school of the Caracci, though he remained in it but a short time.

The progress of his development is compared to that of Guido Reni, though he is distinguished by a livelier feeling. Guercino studied living models, and though his figures are often heavy and short, they live; while Guido rather followed his own ideal beauty. In his early works are the same power and solidity, with the same depth of shadow, but tempered by sweetness and an admirable chiaroscuro. He designed with boldness and facility, and his best pictures exhibit both grandeur and pathos, though they are not without a certain vulgarity of conception and treatment. Two excellent examples of his early works are in the Bologna Gallery, — St. William of Aquitaine assuming the Garb of a Monk, and the Virgin appearing to St. Bruno. In the Spada Gallery at Rome is his Dido's Last Moments, — a large picture, exhibiting much power of expression, and of deep, glowing color. St. Peter Raising Tabitha, in the Pitti

Palace, is a masterpiece. The Incredulity of Thomas, another distinguished work, is in the Vatican.

At a later period Guercino, like Guido, adopted a softer style, in which he produced a fascinating effect by a delicate combination of colors. His works of this time have a sentimental character, which is developed with peculiar grace in some instances, but which afterwards degenerated into a repulsive mannerism. Among the best are the Dismissal of Hagar in the Milan Gallery, a Sibyl in the Tribune at Florence, and several pictures in the Louvre and in English galleries.

Guercino also practised landscape-painting, in which he acquired a beautiful and rich style of coloring.

At Cento the artist's house is carefully preserved, with its fine paintings, and is the chief object of interest to visitors. The church at Cento also contains several fine works of this master, who had an intense love for his birthplace.

JORDAENS.

JACOB JORDAENS was born at Antwerp in 1593. He studied first with Adam Van Noort, and while very young, married his master's daughter. This, together with his intimate relations with Rubens, seems to have prevented his going to Italy for improvement. Rubens was at that time in the fulness of his fame at Antwerp, and Jordaens naturally made him his model. The great master discovered the talents of the young artist, and with his usual liberality rendered him whatever service he could, and Jordaens became his assistant.

Jordaens's fault lay in making Rubens his model without possessing that master's power of invention and correctness of design; yet he was his equal in the power and transparency of his coloring, in his understanding of chiaroscuro, and in mastery of general keeping. Some of his best works have been attributed to Rubens. His composition is rich, and his expression strong and natural, but his design is wanting in elegance and taste. His artistic nature was so realistic that he sometimes degenerated into rudeness and vulgarity. It is said that he studied Nature, yet he did not select her beauties nor reject her defects.

Jordaens succeeded in history and allegory, but was not satisfactory in Biblical and mythological subjects.

He is well known as a portrait-painter. His pictures are very numerous, and may be found in most European collections. He died in 1678.

POUSSIN.

NICOLAS POUSSIN was born at or near Andelys, in Normandy, in 1593 or 1594. He was first a pupil of Quintin Varin, but at the age of eighteen he went to Paris, where he studied under different artists, but improved himself chiefly by drawing from casts, and from drawings and prints after Raphael. After a long struggle he obtained the means of visiting Rome, where, after some time, he found employment. He received important commissions from Cardinal Barberini, which he executed so successfully that he afterward acquired both fame and fortune.

As a painter, he is said to be made up from others, — a learned, skilful eclectic. Sir Joshua Reynolds says that "no works of any modern have so much the air of antique painting as those of Poussin." His reputation rests mainly upon his successful imitation of the classic style.

Many prefer his landscapes, or the pictures in which the landscape predominates, to his compositions in which his attention is chiefly bestowed on the figures. His landscapes are characterized by the grand style of conception that belongs to historical painting; his very trees have a majestic, contemplative air. The extreme heaviness of his color, which may be considered his greatest fault, did not exist when his pictures were first executed; it is to be attributed to the dark red ground on which he usually painted.

In the National Gallery, London, are several of Poussin's pictures, — a Bacchanalian Dance, which in classical and poetical spirit is considered one of his finest works; and a Bacchanalian Festival, also of admirable conception and execution. His Deluge is in the Louvre.

Poussin died in Rome in 1665.

Gaspar Poussin, son of a Frenchman settled in Rome, was born in 1613. He was a pupil of Nicolas Poussin, and married the sister of that artist, adopting the name of Poussin in place of his own, which was Dughet. He was called by the Italians, Gaspar Duche.

As a painter he resembled Nicolas somewhat, though he was not a servile imitator of him, and in landscape-painting he cannot be considered inferior to him. He had less intellectual and historic grandeur, but more

passion and sentiment. He shows that he loved nature with all his heart, and his landscapes are scarcely excelled in the fresh, healthy look of nature.

In the London National Gallery are a number of his landscapes in which his style can be well studied.

He died in Rome in 1675.

ZURBARAN.

FRANCISCO ZURBARAN was born of humble parents at Fuente de Cantos, in Estremadura, in the year 1598. He was sent to Seville, where he became the pupil of Roelas; but he worked chiefly from nature, being especially careful in his studies of drapery. Zurbaran has been called the *Spanish Caravaggio*, but he was a greater painter than Caravaggio.

He was summoned to Madrid through the influence of Velasquez, where he was made painter to the king, Philip IV. It is told that the king stopped one day to look at him as he worked, and, laying his hand on the artist's shoulder, saluted him as *Pintor del Rey y Rey de los pintores.*

Zurbaran's pictures may be seen in the Museum at Madrid, also in the Spanish Museum in the Louvre.

A picture, painted in 1625, formerly in the College of San Tomas, is an exceedingly fine work. The Virgin and Christ are above in glory with St. Dominic, below is St. Thomas Aquinas with the four Doctors of the Latin Church; the Emperor Charles V. and the Archbishop Diego Deza, founder of the college, are kneeling near. A broad mass of shadow is thrown across the lower part, but the background is sunny; the composi-

tion is simple and the style severe and massive. It is said that when this picture hung in the Louvre, it kept its place with the masterpieces of Italy beside it. It is now in the Museum at Seville.

The Pinakothek at Munich possesses a striking picture by this master, of St. John and the Virgin. In the Esterhazy Palace at Vienna is an Immaculate Conception, and two heads, said to resemble the manner of Rubens.

Zurbaran died at court in 1662.

VELASQUEZ.

DIEGO RODRIGUEZ DE SILVA VELASQUEZ, one of the most celebrated Spanish painters, was born at Seville, in 1599, of a family of Portuguese origin. His genius early showed itself, and he was sent to be educated in the studio of Francisco Herrera el Viego. He afterwards became the pupil of Francisco Pacheco, who, though accomplished in theory, was able to teach him but little. He had an attractive daughter, however, whom Velasquez afterwards married. His chief education was self-acquired; he painted assiduously from life, selecting models generally from the sordid peasant-class, thereby inducing a habit of mind unfavorable to the attainment of a pure and elevated ideal, which is all that is wanting to raise his art to the highest point of excellence. In 1622 he went to Madrid to study the works of art collected there; he attracted attention by his paintings, and made some influential friends; later, he was appointed court-painter. In 1628 Rubens went to Madrid, and

the two artists became friends, and though Rubens practised his art assiduously during his stay, it does not appear to have exercised any modifying influence upon the gravity of Velasquez's style. His individuality was so powerful that his style, when matured, was not affected perceptibly by any external influence.

In 1629 Velasquez went to Italy, where he received the highest honors, and was assigned apartments in the Vatican by Pope Urban VIII. He employed himself chiefly in copying the frescos of Michael Angelo and Raphael, though of all the Italians he considered Titian the greatest.

He returned to Madrid, where he was cordially welcomed by his patron, with whom he became more and more a favorite. In 1648 he again went to Italy on a mission from the king to buy pictures and other works of art. He returned to Madrid in 1651, after which time many of his finest works were executed.

With the exception perhaps of Murillo, Velasquez was the greatest of Spanish painters. His portraits are of great merit; his landscapes are full of air and light, and his historical subjects are of rare value. In his treatment of religious subjects he fails in the expression of deep spirituality which characterizes the works of the earlier Italians. His finest works are preserved at Madrid, the *Museo* containing sixty-two of his pictures.

In 1656 the Cross of Santiago was conferred upon Velasquez, an honor never before awarded except to the highest of the nobility. He was soon after appointed Aposentador Mayor, when his duties required that he should attend the king in his journeys, and superintend whatever arrangements were required. It

was a post of much honor and emolument, but involved great labor and anxiety, and it was thought that his death was hastened by overwork on the occasion of the conferences held in 1660 to arrange the marriage between Louis XIV. and the Infanta. He died in 1660, and was buried with great ceremonies in the church of San Juan. His wife, who was deeply attached to him, survived him only a few days.

Velasquez was a devoted student of nature, and he portrayed life as he found it with extraordinary power and reality. It is said that he drew nothing from the antique, and this seems to be proved by the fact that his visit to Italy produced no change in his style. His compositions are simple, his drawing correct and without constraint. He rarely used mixed tints, and painted with long brushes, often with great coarseness of stroke, yet the effect was magical when viewed at the proper distance.

His portraits, especially of men, could scarcely be surpassed. It has been said that "he depicted the *minds* of men; they live, breathe, and seem about to walk out of their frames."

Velasquez was less patronized by the church than most of the other eminent Spanish artists, and his religious works are rare. Entering the royal service at an early period, and continuing in it till his death, his works were less spread abroad than they would otherwise have been. This accounts for the fact that his chief works have remained at Madrid.

His extraordinary merits and his important position in the history of art are now better understood than ever before, and his works are highly prized wherever they are met with.

VAN DYCK.

ANTHONY VAN DYCK was born at Antwerp in 1599. He was a pupil of Rubens, and afterwards became his assistant. His feeling for nature is of a more refined character than that of Rubens, and his drawing more correct. His coloring is less powerful and brilliant, though more true. His qualities particularly fitted him for the art of portraiture. In 1623, by the advice of Rubens, he went to Italy; first to Venice, where he copied from the works of Titian; afterwards he went to Genoa, then to Rome, where he spent some time, and then a second time to Genoa. He passed five years in Italy, and then returned to Antwerp, where he remained for six years, during which time his finest historical works were produced.

In 1632 he entered the service of Charles I. of England, who made him court-painter and conferred upon him the honor of knighthood.

The works of Van Dyck may be classed in three different styles. Those painted during his residence in Italy, from 1621 till 1626, are distinguished by deep tone and color, and dignity of character and expression. In these may be recognized the influence of Giorgione and Titian. The works executed between 1626 and 1631, while he lived in Flanders, are executed with much impasto. In his third manner are the portraits executed between 1631 and 1641, which are noted for grace and elegance, but are often slight in execution.

One of his most beautiful works is the Virgin and Child Enthroned, in the Vienna Gallery. Samson Betrayed by Delilah, in the same gallery, may be consid-

ered his best work in point of dramatic power. A Pietà is in the Berlin Museum, in which the head of St. John and the landscape show the influence of Titian. A small Entombment, in the Antwerp Museum, shows the study of Paul Veronese's darker pictures. His numerous portraits may be found in the galleries of Munich, Vienna, Paris, and England.

In historical painting Van Dyck is wanting in grandeur, invention, and dramatic power, but his portraits rank with the productions of the best schools. In precision and correctness of form and in the delicate drawing of the features and the hands he has perhaps never been surpassed; and no one ever better succeeded in expressing, in position and look, the bearing proper to persons of high station, or the charming unconsciousness of childhood.

In his later years Van Dyck gradually adopted a cooler and more silvery tone, and became more slight in treatment. His etchings, of which he executed a small number, are admirable.

As a man he was amiable, accomplished, and generous; but vain, and fond of pleasure. His wife was Maria Ruthven, of the noble Scotch family of Ruthven, by whom he had one daughter. He died in England in 1641.

WYNANTS.

JAN WYNANTS was born at Harlem in 1600. Nothing certain is known of the circumstances of his life, or of his instructors. He is remarkable as having been the first master who applied all the devel-

oped qualities of the Dutch school to the treatment of landscape. His pictures are generally tasteful in composition, though they have a certain prosaic and monotonous character. His chief aim was truthfulness, and he was very minute in detail. He delighted to represent his landscapes in bright, fresh daylight, and in general his prevailing tone is clear and bright, especially in the green of his trees and plants.

In his first manner peasants' cottages, or ruins, play an important part, and the view is more or less shut in by trees, which are of a heavy dark green. In his middle time he paints open views of a rather uneven country, diversified by wood and water. His greens are at this time bright and cool in tone.

In his last manner a heavy uniformly brown tone is often observable.

This artist's genuine feeling for nature makes his pictures popular in England, where a considerable number of his best works are to be found. Others are to be met with in Amsterdam, Dresden, and Paris.

Though Wynants was still living in 1677, he had produced only a moderate number of pictures; but this may be accounted for by the extreme carefulness of his execution.

FALCONE.

ANIELLO FALCONE was born at Naples in 1600. He was a pupil of Spagnoletto and the instructor of Salvator Rosa. He was an eminent battle-painter, and became the founder of a large school.

Of a turbulent, impulsive nature, he took part in the

insurrection of Masaniello against the Spaniards, organizing his students and dependants into a secret band under the name of "La Compagnia della Morte." On the suppression of the insurrection Falcone fled to France, but subsequently returned to Naples, where he died in 1665.

The works of Falcone are few in number, and highly valued. They are chiefly military scenes, and are prized for their fidelity to nature, variety of expression, and harmony and brilliancy of coloring.

CLAUDE.

CLAUDE LORRAINE, properly called CLAUDE GELÉE, was born at the Château de Chamagne in Lorraine in 1600. His parents died when he was about twelve years of age, and he travelled to Fribourg, on foot and alone, to seek the protection of his eldest brother, who was a wood-engraver, and who probably instructed him in the rudiments of art. It is not known how long he remained with his brother, but while there his genius and his love for art had probably shown itself, and he had become desirous of going to Rome to study. A relative who travelled as a lace-dealer took him there under his protection, and partially supported him for a time. This assistance was, however, withdrawn, and, again thrown upon his own resources, he set out for Naples on foot to seek the instruction of Godfrey Waals, whose works he had seen and admired. In the studio of this artist Claude remained about two years, when he returned to Rome

and became the pupil of Agostino Tassi, where he not only had the benefit of able instruction in landscape-painting, but was kindly received into his master's family.

Claude was an earnest, indefatigable student of Nature, and the power of imitating her was the end of his existence. When courted by the world and honored by princes, he still kept up his habits of diligent study; and this devotion to his art was repaid by the perfection to which he in time attained. No one could paint with greater beauty and truth the effects of sunlight at various hours of the day, the quivering of the foliage, the sweep of clouds across the sky, the play of the waves of the sea, the soft mists of evening, and the glistening dewdrops upon the grass. His figures, however, are, in general, such inferior accessories that he was wont to say that he made no charge for them when he sold his pictures.

He made his sketches in the open fields, where he would remain all day studying the same landscape through the various changes of morning, noon, and evening light. All these periods he successfully transferred to his canvas, so that his productions present an almost endless variety. His trees are so accurately drawn that the different species can be readily distinguished. He painted a landscape containing a great variety of trees, which he kept as a model in his studio. It was enriched with views from Mount Marius and Villa Madama, and was finished with extraordinary care. Clement IX. wished to purchase this picture, but Claude refused to part with it, though the pope offered to cover it with gold.

He was fond of architecture, and his views of nature

are often enriched by the introduction of temples, palaces, and other edifices, and sometimes an ancient ruin adds to the poetry of the scene.

Claude also represented sea-views with the same success. Lanzi says: "He is truly the painter who, in depicting the three regions of air, earth, and water, has embraced the whole universe."

He never married, and when, later in life, he came to feel the need of some friend to relieve him from the care of his domestic affairs, he invited a distant relative to fill the place, making it a clause in the agreement that he should provide even the brushes and other necessary apparatus, that Claude might devote himself exclusively to his art, which was the business of his life and the mistress of his affections.

This exclusive devotion to art prevented him from mending the defects of his early education, and it is said that the inscriptions upon his pictures show that "he wrote ill and spelled worse."

The early works of Claude are distinguished by a peculiar bluish cool tone, which in his later works disappears, giving place to the brightest warmth and the most cheerful harmony of sunny light.

The Doria and Sciarra galleries in Rome contain a great number of Claude's most finished works; others are found in the galleries of Naples, Vienna, Munich, Dresden, Berlin, Paris, in the London National Gallery, and other English collections. Four of his best works, known as Morning, Noon, Evening, and Twilight, are in the Royal Gallery at St. Petersburg. In his private character Claude was generous and amiable.

He died in 1682.

CANO.

ALONSO CANO, the founder of the school of Granada, was born in Granada in 1601. He received his first instruction in the principles of art from his father, Miguel Cano, who was an architect; he studied sculpture under J. Montanes, and painting under Pacheco and Juan del Castillo. As early as 1638 or 1639 he was made court-painter and architect to the king.

His manner as a painter is soft, rich, and pleasing; his coloring is good, and his execution vigorous. His figures are full of sentiment without being feeble or affected, and the taste of his draperies and of his forms is generally pure.

His pictures are very numerous, and are preserved in Granada, Seville, Madrid, Malaga, and other Spanish cities. In the Spanish Museum of the Louvre is a Deposition from the Cross which much resembles the manner of Van Dyck. The Body of Christ wept over by the Angel, in the Madrid Gallery, is a fine work.

Some of Cano's works in colored sculpture are very beautiful. Sculptor, painter, and architect, Cano has been called the *Michael Angelo of Spain.* In the opinion of Fuseli, he excelled all his contemporaries except Velasquez.

In character Cano was violent and impulsive. He was accused of having murdered his wife in a fit of jealousy, but he endured the rack without confessing it, so he was acquitted and received again into the royal favor.

He was said to be charitable to the poor, but beyond

that his finer feelings appear to have found their expression in the pensive melancholy and tender sentiment of his Virgins. He died at Granada in 1664 or 1667.

CHAMPAGNE.

PHILIPPE DE CHAMPAGNE was an eminent painter, born at Brussels in 1602. He went to Paris at the age of nineteen, and returned to Brussels but once during his life, to remain for any length of time.

He intended to visit Italy, but in Paris he became strongly imbued with the feeling of the French school, and abandoned his purpose of going to Italy. We do not know that he early received instruction from any painter of note, but he had access to some of the artist Fouquières's drawings, from which he derived great assistance. In Paris it is said that he received instructions from Nicolas Poussin, who admired the works of the young artist. He had apartments in the College of Laon, where Poussin lived, and met with considerable success in painting portraits and landscapes. He soon gained such celebrity that he became painter to the queen, Anne of Austria. Champagne worked with great facility, and adorned the royal palaces and the churches of Paris with many paintings; he also painted many portraits, among which are those of Louis XIII., Cardinal Richelieu, and Cardinal Mazarin.

This painter's works are distinguished by admirable coloring, and some of them show a refined feeling for nature, and are touching and truthful in expression. Sometimes his pictures are declared to be wanting in

feeling and in animation, and again they are censured as falling into the too theatrical manner of the French school. As a portrait-painter, however, he takes, beyond question, a very high rank. He died in Paris in 1674.

SALVI.

GIOVANNI BATTISTA SALVI, surnamed Sassoferrato, from his birthplace, was born in 1605. He was instructed in the rudiments of art by his father, a painter of little celebrity, and was sent to Rome when quite young, where he spent some years. He is supposed to have formed his style from the scholars of the Caracci, and chiefly from Domenichino, though he is a tolerably independent artist, free from the ideal feebleness of the later followers of the Caracci.

He seems to have imitated with some success the older masters of the sixteenth century. The Madonna and Child was his constant subject, and in some of these pictures he appears to great advantage. His most celebrated picture is the Madonna del Rosario, in S. Sabina at Rome. The Holy Family in its domestic character was also a favorite subject of his. In a picture in the Studj Gallery at Naples the Madonna is represented sewing, Joseph planing wood, and the youthful Christ cleaning the room.

Sassoferrato's pictures are of no great depth, but they are smooth, pleasing, and often of much sweetness of expression, which sometimes degenerates into sentimentality. He finished his pictures with great care and minuteness.

Salvi died in 1685.

CUYP.

ALBERT CUYP, son of Jacob Gerritse Cuyp, was born at Dordrecht in 1606. Of his life but little more is known with certainty than that he was the pupil of his father, who was a painter of some fame. He excelled in the painting of landscapes in which cattle are reposing or grazing, though his animals are not so highly finished as those of some of the other Dutch painters. He also painted winter landscapes, and views of rivers where the broad extent of water is animated by vessels.

The principal charm of his works lies in the beauty and truthfulness of their peculiar lighting. Perhaps no other painter, with the exception of Claude, has so well represented the cool freshness of morning, the bright, but misty light of a hot noon, or the warm glow of a sunset. He also availed himself of the aid of contrasts with skill and effect. An especially fine example of his favorite contrasts between dark-colored cattle and a warmly lighted river is in the Dulwich Gallery.

By far the greater number of this master's works are in England, in public galleries, or in private collections to which the public have access. Some of his works are to be found in the Louvre.

The pictures of Cuyp's earlier time have a certain heaviness of tone, the flesh-tints are of a hard red, the aerial perspective is deficient, and his execution hard in outline. Later he shows a truer gradation, and the coloring is clearer, especially in the warm flesh-tints. In his mature time he exhibits still higher development and an increased refinement of taste. It has been said

that Cuyp did not so much love, or idealize, or imitate nature; he rather held the mirror up to nature. Some of his pictures, particularly those in which cattle, water, and shipping are introduced, are like the reflection of such scenes in a clear mirror.

During the lifetime of Cuyp, and for a long time after, his pictures were held in little estimation. He died in Dordrecht in 1672.

DIEPENBECK.

ABRAHAM VAN DIEPENBECK, a distinguished Flemish painter, was born at Bois-le-Duc in 1607. He first confined himself to painting on glass, but abandoned it on account of the cracking of the glass, which he could in no way prevent. Though his paintings on glass were quite successful, some of them show that he did not thoroughly understand the technical process of the art. The churches of Antwerp have many windows painted by him.

Diepenbeck was the pupil of Rubens, but afterwards went to Italy, where he spent a long time. On his return he became a sort of assistant to his master. He imitated Rubens, but his feeling for lines is less tasteful, and his flesh-coloring is redder in the lights and grayer in the shadows and half-shadows. He painted much on tapestry and wainscoting, but his oil-paintings on canvas are few.

His works consist very largely in designs for title-pages, theses, devotional subjects, and the decoration of books. These exhibit great fertility of invention, but they are not always carefully finished. His mas-

terpiece in this department is the series called the Tableaux du Temple des Muses, consisting of fifty-nine designs, which were engraved by Cornelis Bloemart and other excellent engravers of the time. Some of these have been pronounced unsurpassed.

One of Diepenbeck's church subjects, the Ecstasy of St. Bonaventura, is in the Museum at Antwerp.

A specimen of his allegorical works is the Vanity of Earthly Things, in the Vienna Gallery.

This artist resided in England for some time during the reign of Charles I., and executed several works for William Cavendish, Duke of Newcastle.

In 1641 Diepenbeck was elected President of the Antwerp Academy, an honor which he retained till his death, in 1675.

BROUWER.

ADRIAN BROUWER, or Brauwer, was born at Audenarde (or, according to others, at Harlem) in 1608. He was a pupil of Frans Hals, acquiring not only that master's spirited and free touch, but also his dissipated habits. Hals made a profitable use of his pupil's extraordinary talents, and kept him at work painting small pictures, which he sold at good prices, till Brouwer, by the advice of a fellow-pupil, ran away from his hard master. He went to Amsterdam, where, to his astonishment, he found himself famous as a painter. He now worked for himself, and might have been very successful, had he not been so extremely intemperate.

During the war in the Netherlands he went to Ant-

werp, where he was seized as a spy. To prove himself a painter, he executed a sketch of the guards who had him in their custody. The picture was shown to Rubens, who recognized it at once as the work of Brouwer, and, through his interposition, the artist was released. Rubens took Brouwer to his home and supplied his wants; but his habits of dissipation were so strong that he fled in secret from the house of his generous friend. He went to Paris, but, failing to obtain employment, he returned to Antwerp, where he died in the hospital in 1640, and was buried in the church of the Carmelites, at the expense of Rubens.

The paintings of Brouwer are marked by power and harmony of coloring and clearness of chiaroscuro. In a certain *sfumatezza* he is unrivalled. His pictures for the most part are representations of the lower classes eating and drinking. They are pervaded by a jovial humor, and betray his favorite haunts and associations.

The number of his paintings is not large, and they are seldom met with. The Munich Gallery possesses the largest number, — nine, six of which are his masterpieces. In the Dresden Gallery is a small, but excellent picture.

A picture of a Swineherd, in a warm evening landscape, in the collection of Mr. Munro, in London, and a picture of a Sleeping Peasant, in the collection of the Marquis of Hertford, show an unusual refinement and beauty.

Brouwer also executed some very spirited etchings.

REMBRANDT.

REMBRANDT HERMANSZOON, who is commonly called Rembrandt Van Rhyn, was born at Leyden in 1608. He was the son of Herman Gerritsz Van Rhyn, a maltster, whose house and mill were situated on an arm of the Rhine at Leyden. He received instruction from various masters at Amsterdam and at Harlem, and as early as 1630 established himself at Amsterdam as an independent master. He at once met with flattering success, and received numerous commissions.

In 1634 he married a young lady belonging to a burgher family of wealth and importance, and from this time until her death in 1642 was obviously the happiest and most successful period of the painter's life. Later his affairs became involved, and he contracted debts which at length ended in bankruptcy. He has been called a spendthrift or a bad manager; but his taste for collecting various works of art, for which he spent large sums of money, may in part explain the cause of his financial misfortunes. His fine collection, together with a large number of his own pictures, was sold for a very small sum. So great, however, was the strength of character and energy of the artist, that the works which immediately followed these misfortunes are remarkable for the same excellence which characterized those of his brighter days.

As a painter, Rembrandt was remarkable for his feeling for the truthful and for the picturesque, and he possessed wonderful technical power. He aimed at the naked reality, and often portrayed the ugly and the

vulgar ; but by his admirable style of arrangement and by his peculiar lighting he rendered his works most attractive. His management of chiaroscuro is his most striking characteristic. The light in his pictures instead of being diffused is concentrated, which renders them of very brilliant and often of startling effect.

Rembrandt's intense feeling for reality, together with his admirable lighting and coloring, rendered him a portrait-painter of the highest rank, and the number of his works in this department is very large. It is said that no other painter ever painted his own portrait so frequently. A large number of his portraits are in different English collections, and others are to be found in the Louvre and at Amsterdam.

He painted a large number of Biblical subjects, and though in these the forms are often ugly, he succeeded in rendering the spiritual import of the subjects, and often exhibited great depth of feeling. The Woman accused by the Pharisee, now in the London National Gallery, is an example of great excellence. The scene is portrayed with touching truthfulness, and the painter's wonderful management of light and shadow is here shown in the highest perfection. His Descent from the Cross, in the same gallery, is also a work of great merit. Of his subjects from profane history may be mentioned his Prince Adolphus of Gueldres Threatening his Imprisoned Father, which is now in the Berlin Museum. His etchings were of remarkable excellence. His drawings, many of which are to be found in public and private collections, are characterized by the same picturesqueness of effect as his paintings, and well sustain his claim to the title of " Rembrandt, — Prince of Shadows." He died in 1669.

TERBURG.

GERHARD TERBURG was born at Zwoll in 1608. He learned painting under his father, who was an artist of note, and when still young visited Germany and Italy. His place in the history of art is owing principally to a number of pictures, representing from one to three figures, taken from the wealthier classes, in which great elegance of costume and all accompanying circumstances are rendered with a delicate, though not over-smooth execution. The central figure in many of his pictures is a young lady with fair hair, and dressed in white satin. The chief mass of light is formed by the white satin dress of the lady, while, with a true feeling for the picturesque, he avoids the effect of monotony by the introduction of some warm colors.

In the opinion of Dr. Waagen, Terburg is the founder of the art of painting conversation-pieces, and the most eminent master in this style. His figures are well drawn, and frequently very graceful. He excels in a certain tender fusing of the colors; and in the enchanting harmony and silvery tone, and the observance of the aerial perspective, he is incomparable.

Terburg occasionally painted portraits the size of life; his own, a standing figure, is in the Hague Gallery. The head is fine, and the portrait was evidently taken in advanced years.

His masterpiece is the Congress of Münster, formerly in the collection of Count Demidoff in Florence, now in the English National Gallery, to which it was presented by Sir Richard Wallace in 1871.

His celebrated picture, Conseil Paternel, is in the Amsterdam Museum. Other works of his may be found in the galleries of Dresden, Munich, Berlin, and Paris. In Buckingham Palace is the picture of a Girl Reading a Letter to her Mother, which is a very fine specimen. Terburg's pictures are to be found in various other English collections.

He died in 1681.

TENIERS.

DAVID TENIERS THE ELDER was born at Antwerp in 1582. He lived a long time in Italy, and formed his style under Adam Elzheimer in Rome. It has been said that he was a pupil of Rubens, but this is doubtful. He sometimes painted Biblical and mythological subjects, but his chief occupation was painting subjects from peasant life. They are homely and often low, but they are executed in the most vividly realistic manner, with such charms of color and happy ease of composition as to excite a lively sense of pleasure.

His earlier works are heavy in tone, crude in color, and his outlines are hard. In his later time he approaches somewhat more to the manner of his son, and to him are often attributed the earlier and inferior productions of TENIERS *the Younger*.

He died at Antwerp in 1649.

DAVID TENIERS *the Younger* was born at Antwerp in 1610. He received his education in art from his father, but he partook strongly of the influence of Rubens, though never actually a pupil of that master.

Teniers was twice married. His first wife was the daughter of Jan Breughel; his second wife, to whom he was married in 1656, was the daughter of the Secretary of State for Brabant.

This master takes the first position among the *genre* painters of Belgium. His favorite sphere was the delineation of peasant life. He spent the greater part of his life in a villa on the outskirts of Mechlin, where he had excellent opportunity for studying the rustic life which he so charmingly depicts.

The most attractive qualities in the works of Teniers are his picturesque arrangement, his exquisite harmony of coloring, and "that light and sparkling touch in which the separate strokes of the brush are left unbroken."

His talent was least adapted to the representation of sacred subjects. As he included them under the same *genre*-like treatment as his peasant subjects, they are wanting in elevation of feeling.

In the works of his early time a somewhat heavy brown tone prevails, with broad treatment. Later, the coloring becomes clearer, and reaches at length a luminous golden tone. It then changes to a cool silvery tone, united with a more careful execution. Still later the golden tone reappears, and is sometimes very powerful. In his latest years the coloring becomes heavy and brownish, and the treatment undecided and trembling. He continued his activity as a painter to the last, dying at the age of eighty-four.

The galleries of Vienna and Munich possess fine specimens of this master's works. The Louvre also contains many good examples. In England the finest collection is at Buckingham Palace. His picture of the

Misers is in the London National Gallery. The figures are larger than is usual with Teniers, and in point of execution it is one of his most remarkable pictures.

This artist died at Brussels in 1694.

MIGNARD.

PIERRE MIGNARD was born at Troyes in 1610. He was intended for the medical profession, but while pursuing his studies he also indulged his fondness for drawing, and produced some pictures which were so highly commended that he was induced to abandon his medical studies and devote himself to art. He studied for some time with a painter in Bourges, and afterwards went to Paris, where he studied in the school of Vouet. Later he proceeded to Rome, where he lived for many years, and is therefore called *Mignard the Roman*. He found abundant employment there, and acquired a distinguished reputation. He diligently studied the works of the best masters; he imitated Raphael, and sometimes Domenichino, in his composition and in the character of his figures. His works are not remarkable for originality of invention, but they exhibit a richness of composition, a classic elegance of forms, and an amiability of expression, united with harmonious, though not vigorous coloring. He is characterized as "the Sassoferrato and Carlo Dolci of the French school united in one and the same person."

In portraits Mignard was especially successful. Interesting examples of these are to be found in English galleries.

He returned to France, and on the accession of Louvois to power, he supplanted Lebrun, who had held the first place in the arts under Colbert's administration.

He was chosen a member of the Academy, and was successively appointed professor, rector, director, and chancellor of the institution. His principal historical works in France are the cupola of the church of Val-de-Grace, and twelve frescos in the gallery at St. Cloud.

He died in Paris in 1695.

OSTADE.

ADRIAN VAN OSTADE, a celebrated Dutch painter, was born at Lübeck in 1610. He was the pupil of Frans Hals, at Harlem, and his pictures indicate that he was also a student of Rembrandt's works. He has been called "the Rembrandt of genre-painters," and the splendor of his coloring and the perfection of his chiaroscuro seem to justify the title. His pictures are spirited and true to nature, but they are generally taken from low life, — tavern scenes, and peasants drinking, smoking, and dancing, — subjects which are destitute of any moral interest, and which would be disgusting to a refined taste, but for the animation and expression with which he has invested them, and the consummate skill of his execution. His coloring is glowing and harmonious, and his touch, though spirited, is uncommonly light and delicate. He occasionally depicted domestic scenes of a more refined simplicity, which are very attractive. Ostade surpassed Teniers in the power and in the fineness of his execution, though

he did not equal that master in originality and quiet humor. His figures were greatly admired, and he was frequently employed by other artists of his time to paint the figures in their pictures. He was a prolific painter, and his works now command exorbitant prices. They are to be found in most European and English collections. He produced also a large number of spirited etchings. Ostade lived many years at Harlem, but about 1662 he settled at Amsterdam, where he died in 1685.

HOBBEMA.

MINDERT HOBBEMA was born at Coeverden, it is supposed, about 1611. He was a contemporary of Ruysdael, and nearly his equal in merit. There is very little concerning his life that is positively known, except that he was alive in 1669. It seems that the public were very slow to appreciate him as he deserved, as his name is not found in any dictionary of art for more than a century after his death. It would seem that the English were the first to acknowledge his true merit; they have possessed various works of his for many generations, and in later years he has become the most popular of the Dutch painters in England.

On the Continent no adequate idea of this artist can be found, probably for the reason that the galleries there were formed at a period when his works were not highly prized, so that they possess no specimens, or those of inferior merit.

This master ranks as high as Ruysdael in freedom of the brush, and excels him in solidity of impasto; and

some of his works are also superior in brilliancy of effect, while they rival those of Rembrandt in force and depth of luminous tone.

His most frequent productions are village scenes, with trees and winding pathways. Sometimes he painted a view of part of a town, and rarely the ruins of a castle with a view of flat country, or some stately residence. The composition of these pictures is prosaic, but truthful. The greater number are characterized by a warm and golden tone, the greens being yellowish in the lights and brownish in the shadows, both of great transparency. Many of his works, like those of Ruysdael, have contracted a heavy brown tone which robs them of their original charm.

Some of Hobbema's most beautiful works are in different English collections, and the most characteristic example to be found on the Continent is in the Berlin Museum.

CANTARINI.

SIMONE CANTARINI, also known as SIMONE DA PESARO, or IL PESARESE, was born at Pesaro in 1612. He studied under Guido Reni, and is one of the best of his scholars. He was of an arrogant disposition, which made him many enemies, in consequence of which he left Bologna and went to Rome, where he won a high reputation.

Cantarini is distinguished in modelling and flesh-coloring, and in graceful finish he is thought by many to excel even his master.

In the Bologna Gallery is a picture by this master,

the Madonna upborne by Angels, and also a head of Guido when old.

He executed thirty-seven etchings which so closely resemble those of Guido Reni that they have, in several instances, been fraudulently sold as the work of that master.

He died at Verona in 1648, under suspicion either of having poisoned himself or of having been poisoned by a Mantuan painter whom he had injured.

VAN DER HELST.

BARTHOLOMEW VAN DER HELST, a celebrated portrait-painter, was born at Harlem in 1613. He was the most renowned of the Dutch portrait-painters of his time, and though it is not known that he gave direct instruction to any pupils, yet observation shows that various portrait-painters formed themselves after his manner.

It is not known who his instructors were, but it is supposed that the works of Frans Hals were the models after which he formed his style. His touch is not so free as that of Frans Hals, but it is more careful, and extends more equally to all the accessories.

His arrangement of portrait-pieces with numerous figures became very artistic. In the Chamber of Justice at Amsterdam is a picture containing thirty full-length figures of a train-band, with the Spanish ambassador in the midst, which Sir Joshua Reynolds pronounced "the finest picture of portraits in the world."

The works of Van der Helst are characterized by ex-

cellent drawing, and warm, clear, and powerful coloring. In his later works the forms are less distinctly rendered, and the warmth of the flesh-tones diminishes, giving place to a delicate silvery hue.

He died in Amsterdam in 1670.

DOW.

GERARD DOW, or, as he signed himself, Dou, was born at Leyden in 1613. He entered Rembrandt's school at fifteen years of age, and in three years had attained the position of an independent artist. He possessed his master's feeling for the picturesque and for the most refined charms of chiaroscuro; in many cases, also, for power and transparency of coloring. Notwithstanding the incalculable minuteness of his execution, the touch of his brush is free and soft, and his impasto admirable. He devoted himself at first to portraiture; afterwards treated scenes from the middle and lower classes, but rarely from the upper classes. He took particular pleasure in the representation of hermits; and he also painted Scriptural subjects.

The popularity of his works is no doubt chiefly due to the exceeding care and minuteness of his execution, for it was the reality and not the poetry of nature which he aimed to reproduce.

Very fine works by Dow are in the galleries of Paris, Amsterdam, Munich, Dresden, and St. Petersburg.

He died at Leyden in 1680.

METSU.

GABRIEL METSU was born in Leyden in 1615, and settled subsequently in Amsterdam. It is not known who was his instructor in art, but his works show that he formed his style after Terburg, who alone is to be compared with him in his free and spirited touch and fine finish. He sometimes exhibits a humor allied to that of Jan Steen, with whom it is known he lived in friendly intimacy. Like Terburg, he painted scenes from the higher classes of life, yet he was also successful in scenes from common life. He painted on a small scale, though capable of dealing with larger proportions. Portraits, as an exception, he sometimes painted as large as life. In refinement of drawing and in picturesque arrangement he is not surpassed by any of the painters on a small scale. His heads are generally characterized by the expression of good-humor and cheerfulness, and sometimes by that of higher sentiments. His earlier pictures are more remarkable for a harmonious warmth than those of his later time. An exceedingly fine life-sized portrait, said to be that of the painter's mother, is in the collection of M. Barthold Suermondt, at Aix-la-Chapelle.

ROSA.

SALVATOR ROSA was born at Renella, in the neighborhood of Naples, in 1615. He was a pupil of Aniello Falcone, and afterwards of Spagnoletto. He

was a painter of history, *genre*, and landscape, and also a poet and musician. His high reputation as a painter is mainly owing to his landscapes, though he also excelled as a portrait-painter.

It is said that Rosa was associated in his youth with bandits in Lower Italy, and his landscapes often represent wild and savage scenes, which are executed with great freedom and decision. He displays more beauty and originality in wild mountain scenes, lonely defiles, and deep forests; and most of all, in landscapes of small dimensions, in which he usually introduces hermits or robbers, which add to the impression of loneliness, fear, and desolation.

In historical painting and in portraits Rosa followed the *Naturalisti*. Some of his historical pictures are wanting in interest and importance, while others are impassioned and characteristic. In landscape he seems to have formed his style more independently. He rendered nature with the feeling of a poet, and invested his works with a sort of savage grandeur which is very impressive.

In some of his works the characteristics of Claude's pictures are observable. A fine coast-scene, in the Colonna Gallery, is an example. In the Berlin Museum a small sea-piece by this master represents the wildest powers of nature. An admirable battle-piece is in the Louvre. Many of his works are in the Pitti Palace at Florence, and in different galleries in England.

Rosa settled in Rome, where he executed various works for Cardinal Brancacci, and he also executed important works in Florence for Prince Carlo de' Medici.

He executed numerous etchings which exhibit the peculiar characteristics of his style.

He died in Rome in 1673.

DOLCI.

CARLO DOLCI was born at Florence in 1616. He belonged to the school of Matteo Rosselli, and his life was spent entirely in his native city.

His works consist chiefly of Madonnas and Saints, in which subjects he displays a peculiar gentleness, grace, and delicacy. The faces are full of a pleasing and tender softness, though it sometimes degenerates into insipidity and affectation. His drawing is generally correct, and his coloring exquisitely delicate and transparent. In his pictures the hands are of the most admirable form.

Among his best works are a Madonna and Child in the Pitti Palace, a St. Cecilia in the Dresden Gallery, and a St. John the Evangelist in the Berlin Museum. An historical picture by Dolci, St. Andrew praying by the Cross before his Execution, is in the Pitti Palace. The deep devotion of the saint is finely contrasted with the gestures of the executioners. This is his only historical painting of importance. Dolci is ranked as of about equal merit with his contemporary, Sassoferrato, though distinguished by a greater degree of sentimentality.

He died in Florence in 1686.

MURILLO.

BARTOLOMÉ ESTÉBAN MURILLO was born at Seville, probably in 1617. He received some education, after which he was placed with a relative, Juan del Castillo, to study painting. In 1643 he went to Madrid, where, through the influence of Velasquez, he was enabled to study the masterpieces of Italian and Flemish art in the Royal collections. In 1645 he returned to Seville, and was soon acknowledged as the head of the school there. He married a lady of fortune, and his house became the resort of people of taste and fashion. In 1660 the Academy of Seville was founded by him, but he filled the office of President only during the first year.

In early life Murillo painted many pictures illustrative of humble life, in which the manner was darker and less refined than that of his later pictures, which are mostly Scriptural or religious subjects. In his first style the outline was decided, if not hard, and the treatment of lights and shadows reminds one of Zurbaran or Caravaggio. Later he adopted a softer outline and a more mellow coloring. The style which is most characteristic of his celebrated works combines softness and vigor with the finest coloring. His style has been said to hold a middle rank between the unpolished naturalness of the Flemish and the ideal grace and grandeur of the Italian school.

The Dulwich Gallery is rich in fine works by this master; among them is the celebrated Flower Girl. Admirable specimens of his Beggar Boys are in the Pinakothek at Munich. In England and the Louvre

are about forty of his works. A picture in the London National Gallery representing the Son between the Virgin and St. Joseph, with the Father in the clouds above, may be regarded as a fair example of Murillo's characteristic qualities. It was painted for the family of the Marquis de Pedrosa, and was purchased by the English government in 1837. The Immaculate Conception, in the Louvre, is a picture which strongly displays his characteristic excellences. He painted a great many pictures of this subject; for those in which the Virgin is represented with dark hair he is said to have taken his daughter Francisca as a model.

Among them all there are not two exactly alike. He did not adhere strictly to the rules which were furnished by ecclesiastical authority for the proper representation of this subject. The Virgin was to be represented as very youthful, with golden hair, and "with all the beauty painting can express"; her hands folded upon her bosom or clasped in prayer. The sun should be represented by a flood of light around her, and the crescent moon under her feet with the horns pointing downwards, while twelve stars should form a crown above her head. Her robe must be of white, with a blue mantle or scarf. Murillo usually omitted the crown of stars, and the horns of the crescent moon sometimes point upwards; and sometimes instead of the crescent it is the full moon. But however he might vary the accessories, he always portrayed the highest type of beauty in the face, form, and attitude of the Virgin. He combined the most exalted purity with the utmost grace, dignity, and repose.

His representations of child-angels are also of remarkable beauty, though possessing more of the charms

of childish innocence than of the attributes of celestial beings.

One of his most celebrated works is his St. Anthony of Padua, in the cathedral of Seville, in the chapel of the baptistery. Kneeling near a table, the saint is surprised by a visit from the infant Jesus, who descends in a flood of glory, "walking the bright air as if it were the earth," accompanied by a throng of cherubs. The saint is gazing upward with rapture, and stretching out his arms to receive the Divine visitor. In 1833 this picture was "repaired," and many a delicate touch of the master's hand disappeared. In 1874 the figure of the saint was cut from the canvas and carried away by thieves. It was recovered in New York, in a somewhat damaged condition, and immediately returned to Seville, where it was received with public demonstrations, and borne to its place in the cathedral in joyful procession.

The Guardian Angel, a much-admired picture, is also in the cathedral at Seville. It was presented by the Capuchin friars to the Chapter in 1814, and in 1818 it was placed in the small chapel which bears its name. The Angel is leading a beautiful child with his left hand, while he points with his right towards heaven. It is painted with great lightness of touch.

While painting on an altar-piece in the church of the Capuchins in Cadiz, Murillo fell from a scaffold, and the injuries which he received caused his death, which occurred in Seville in 1682. He was buried in the church of Santa Cruz. Over the high altar in this church hung the Descent from the Cross, by Pedro Campaña, and for this picture Murillo had a great admiration. As he lingered before it day after day, he would reply to those who questioned him: "I am

waiting till those men have brought the body of our Blessed Lord down the ladder." Beneath this picture, and in its chapel, his body was laid the day after his death, according to his request. The church has since been destroyed.

There is nothing known of the personal character of Murillo that can detract from his fame. He was possessed of great energy and perseverance, and to these qualities were united an amiable temper and attractive manners.

He was fond of retirement, was insensible to the allurements of ambition or wealth, and extremely charitable. It is said that his character bore so great a resemblance to that of Velasquez, that the great court-painter might have been his model both as a man and as an artist.

Murillo never left his native country, and his mode of expression was purely Spanish. His sacred personages have a national peculiarity of countenance and habiliments, but he imparted to them a wonderful power to touch religious sympathies and awaken tender emotions. As a religious painter he must rank as second only to the greatest Italian masters.

LESUEUR.

EUSTACHE LESUEUR, or LE SUEUR, the son of an obscure sculptor, was born at Paris in 1617. He studied under Simon Vouet, whom he resembled in his early manner. Poussin also exercised an influence upon his style, though he was probably more indebted

to his study of the antique marbles and the paintings of the Roman school, which Francis I. had caused to be brought into France, than to any other influence or instruction. His diligent study of these, however, to the neglect of a proper study of nature, gave to his works an unattractive hardness and dryness.

Lesueur never visited Italy, but he was an enthusiastic admirer of Raphael, and his aim seems to have been to imitate that master's style. His compositions are of a noble and elevated character, his attitudes are natural, and his draperies are grand and simple, though his coloring is wanting in vigor, and he failed in the management of chiaroscuro. The character of his designs and his manner of treatment procured for him the title of the *French Raphael.*

His great work is the series of scenes in the life of St. Bruno, painted for the monastery of the Carthusians at Paris, and now in the Louvre. He died in 1655.

LELY.

PETER VAN DER FAES, known in England as Sir Peter Lely, was born at Soest, in Westphalia, in 1618. He was son of a captain of infantry, who was generally called Le Capitaine du Lys, or Lely, from having been born in a house of which the front was decorated with a fleur-de-lis.

Peter became the pupil of Peter de Grebber at Harlem, where he remained two years. He first painted landscapes and historical subjects, but his talents led him to devote himself exclusively to portrait-painting. On going to England soon after the death of Van Dyck,

he studied the manner of that master so closely that his earlier pictures often approach very near to him.

He was employed successively by Charles I., Cromwell, and Charles II., who nominated him court-painter, and conferred upon him the honor of knighthood.

Though deficient in the higher qualities of art, he was well suited to his position as the favorite portrait-painter of such a court as that of his chief patron.

He has been severely criticised as an abandoned mannerist. His women are characterised by a languid air, half-shut eyes, and loose, fluttering draperies, but his style was no doubt caught from the manners and fashions of the times in which he lived.

There is a large collection of his portraits at Hampton Court, known as the Beauties of the Court of Charles II.

He drew very beautifully in crayons, and some of his original studies of heads are very fine.

Lely was remarkable for his graceful and courtier-like manners. His wife was a beautiful Englishwoman of good family, and his house and equipage were of great splendor. He died in London in 1680.

VAN DER NEER.

AART, or ARNOLD, VAN DER NEER, was born at Amsterdam in 1619. This artist occupies an equally independent position with Wynants, though in decided contrast to him. He painted for the most part moonlight scenes; depicting with the greatest truth and clearness the deep, broad masses of shadow, to-

gether with the effects of light and the tranquillity of a moonlight night. He painted canals with towns on their banks lighted by the moon, and often represented the same scenes under the influence of sunset, but rarely chose a full daylight. He also represented conflagrations with equal truthfulness. In the Berlin Museum is a remarkable specimen of the latter class; on the one side is the vivid representation of the scene of human distress, and in contrast, the peaceful light of the rising moon on the other.

He resembles Cuyp in some of his works, and the two artists sometimes worked on the same canvas, Cuyp painting some of the figures and animals in Van der Neer's pictures.

Fine works by this artist are to be found in the galleries of Berlin, Munich, and Amsterdam; in the Louvre, and in various collections in England.

He died at Amsterdam in 1683.

Eglon van der Neer, son of the preceding, was born in 1643. He was the pupil of his father, though forming his style after Caspar Netscher and Franz van Mieris, and his qualities as an artist entitle him to a rank with those masters. His works exhibit taste in composition, united with a feeling for harmony and great delicacy of execution. His favorite subjects, and those in which he excels, are elegantly attired ladies engaged in some domestic avocation. He was a good portrait-painter. His own portrait, painted by himself, is placed among those of the illustrious painters in the Florence Academy. He was less successful in historical pictures and in landscapes. Of the latter, he painted many in the later years of his life.

He died at Dusseldorf in 1703.

LEBRUN.

CHARLES LEBRUN was born at Paris in 1619. He studied in the school of Vouet, and afterwards at Rome under Poussin, returning to France in 1648, where he became court-painter to Louis XIV., for which position he was well fitted.

Lebrun belongs to the classical and artificial school, of which he is a favorable example. His best works are a series of pictures representing the battles of Alexander, now in the Louvre. In composition and in execution they have much merit. The color of some of them has suffered. His Stoning of St. Stephen is also in the Louvre. This picture exhibits the influence of Poussin.

Several works of his are in England in the Dulwich Gallery.

He died in Paris in 1690.

WOUVERMANS.

PHILIP WOUVERMANS was born at Harlem in 1620. He studied first with his father, who was an historical painter, and afterwards with Jan Wynants, from whom he acquired an admirable manner of treating the landscape portions of his pictures. He passed his entire life at Harlem, in the assiduous practice of his art, and he had little immediate success, though his pictures are now highly prized.

The compositions of Wouvermans evince a delicate feeling for the picturesque, and his touch unites finish

with equal delicacy and spirit. He produced a very great number of pictures, which differ much in value. His early pictures are characterized by a general brown tone, but he afterwards acquired a warmer, clearer, and more brilliant coloring. In his works produced after the year 1660, he changes his warm tones for a cool silvery effect. There is a sameness in his choice of subjects, but there is so much variety in the combination, and so much of incident and action in his groups, that he always pleases.

His pictures are mostly landscapes of small size, with figures profusely introduced, generally in energetic action. His battle-pieces are greatly admired for their spirit and vigor.

In his earlier time he sometimes painted Biblical subjects, though in the style peculiar to his sphere of art.

In the Dresden Gallery is an Annunciation by him, and the Preaching of John the Baptist; his celebrated Stable is also in the same gallery. Le Chariot de Foin is in the Museum of the Hague. The galleries of St. Petersburg, Cassel, and Vienna are rich in Wouvermans's pictures, and England possesses a considerable number. Le Coup de Pistolet, one of his finest works, is in Buckingham Palace.

Philip had two brothers, Peter and Jan, who were artists of considerable merit, though inferior to him.

Philip died at Harlem in 1668.

BERGHEM.

NICHOLAS BERGHEM, or BERCHEM, one of the finest of the Dutch painters, was born at Harlem in 1624. He studied first under his father, afterwards under Van Goyen, Jan Baptist Weenix, and other masters. He was naturally industrious, and was further stimulated by an avaricious wife, so that the number of his pictures is large.

Berghem's compositions are varied, and sometimes poetical in feeling. His drawing is excellent, his aerial perspective is well understood, while he handles his brush with freedom and spirit. Though he painted with extraordinary facility, his works are highly finished. The light of the skies and the transparency of the water are unsurpassed in his pictures. In coloring he is unequal; it is generally warm and harmonious, but sometimes cold, heavy, and crude.

The galleries most richly endowed with his works are those of Paris, St. Petersburg, Munich, Dresden, Vienna, and Berlin. There are also many in England. One of his best compositions is Le Fagot, in the collection of Lord Ashburton. Its name is derived from a bundle of wood which a man in the foreground is carrying, while a woman on horseback is driving cattle at his side.

Berghem was not successful in Biblical, historical, or mythological subjects.

He etched a large number of plates, some of which show a purer feeling for nature than his paintings.

He had a peculiarity of touch and manner which is easily imitated, and probably many of the pictures attributed to him are not genuine. He died in 1683.

POTTER.

PAUL POTTER, one of the most distinguished masters of the Dutch school, was born at Enkhuizen in 1625. He was the pupil of his father, Pieter Potter, who was an indifferent painter; but his progress was so rapid that at the age of fifteen he ranked as a finished artist.

Of all the masters who have striven pre-eminently after truth, he is, beyond all question, one of the greatest that ever lived. In his landscapes, which generally consist of a few willows in the foreground, and a wide view over meadows, the most delicate gradation of aerial perspective is seen. His cattle-pieces are perhaps more highly valued than pictures of that class by any other master. His etchings are also admirable. He executed one hundred and three pictures, besides numerous drawings and studies, and eighteen etchings. His health, which was delicate, gave way under constant application to his art, and he died before he had completed his twenty-ninth year.

In this master the romantic character disappears; the scenery is simple, and his men and cattle are a faithful transcript of the figures which occurred in the country life of his native land. His imitation of nature in the different kinds of cattle, their forms and movements, is admirable.

With few exceptions his animals are small, and his pictures proportionately moderate in size.

He sometimes succeeded in the representation of wild animals, but in this class of subjects was very unequal.

This artist's pictures are to be found in the various galleries of Europe; some very fine specimens are in different English collections.

RUYSDAEL.

JACOB RUYSDAEL was born at Harlem in 1625 (?). It is not known with certainty who was his instructor in art, but it was probably his elder brother Salomon, who was also a painter, but of less merit than Jacob.

The influence of Rembrandt is observable in some of his pictures. His drawing and chiaroscuro are admirable, and his coloring is powerful and warm. This is united with a mastery of the brush ranging from the broadest, freest effects to the most minute touch. The prevailing tone of his coloring is a full, decided green, but in the course of years many of his pictures have changed to a heavy brown tone which destroys their highest charm. He generally represented the scenery of his native country in a state of repose, which was rendered slightly melancholy by a usually clouded sky. In his sea-pieces, however, he never represented the ocean in a state of repose; but they are characterized by cloudy skies and an agitated sea. He also represented hilly and mountainous districts with foaming waterfalls, with great success; and rarely he produced pictures consisting of a bare pile of rock, with a dark lake at its base, pervaded by a feeling of the most elevated melancholy. In the drawing of figures he was not successful; these were sometimes done for him by other artists.

Beautiful specimens of his pictures are in the galleries of Berlin, Dresden, Munich, Paris; also in the Hague and Amsterdam Museums, while a large number are in England. His Jewish Cemetery, in the Dresden Gallery, is a very impressive picture. The sun, half veiled with clouds, sheds a gloomy light upon the scene, while the very trees and shrubs among the tombstones seem to partake of the profound melancholy which reigns there.

Ruysdael has been ranked with Hobbema, but he is superior to him in many respects, and in the opinion of Dr. Waagen is the greatest of the Dutch landscape-painters. Some of his landscapes bear a resemblance to those of Hobbema, though they have generally less warmth of coloring, while they exhibit a more elevated and poetic taste. It is evident that he designed his pictures from nature, and in the painting of trees he gives more definiteness of form and color than Hobbema. Unlike the Italian landscape-painters, who generally represented groups of trees at the sides running out of the picture, Ruysdael almost always massed them within it. It has been said that he went to Italy and improved his style by studying and sketching there, but this is uncertain, though some of his works are to be found in different collections in Rome. His works are very numerous, and they have been extensively imitated. He executed a small number of etchings from his own designs, which are highly prized.

He died at Harlem in 1681.

BACKHUYSEN.

LUDOLPH BACKHUYSEN was born at Embden in 1631. He was a master of marine painting, which he practised with great ardor, making studies, not only of the sea in all its phases, and of skies and coasts, but also of vessels of every description. It is said that on the approach of a storm he often put to sea in a boat, in order to watch and sketch its effects, which he would transfer to canvas immediately on his return home. Many of his views of particular coasts are characterized by admirable truth, and his storms, both in the action of the raging waves and of the clouds rent by winds, have a poetical charm. In some of his pictures which represent a lightly agitated sea, with ships riding gayly over it and reflected in the waves, the handling is highly finished and soft; but in many of his works, particularly of his later time, the contrast between his cold red and the gray of his skies produces a crude effect. The tone of his coloring is also often opaque and heavy.

His most famous picture is the sea-piece in the gallery at Paris, which he was commissioned to paint by the magistrates of Amsterdam, and which was, in 1665, sent as a present to Louis XIV.

Backhuysen was an industrious painter, and he also executed numerous drawings in Indian ink and bistre, chiefly studies from nature, which are highly esteemed.

He died at Amsterdam in 1709.

MAAS.

NICOLAS MAAS, of the school of Rembrandt, was born at Dordrecht in 1632. This painter treated very simple subjects in the most homely and touching manner, sometimes exhibiting a kindly humor. He approaches Rembrandt so nearly as to render it difficult to distinguish his works from those of the master. He resembles him in his manner of treating lights and shadows, though the latter are deeper than those of Rembrandt, and in his deep, warm harmony. He also painted portraits, which, by vigorous treatment and brilliant coloring, he rendered very attractive.

The pictures of Maas are rare and highly prized. Quite a number are in England in the National Gallery and in private collections. A few are to be found in the galleries of Amsterdam. In the Institution of Felix Meritis in Amsterdam is a fine picture of an old woman folding her hands to say grace before a scanty meal.

Maas died in 1693.

GIORDANO.

LUCA GIORDANO, surnamed FA PRESTO, was born of poor parents at Naples about 1632. He studied under Ribera or Spagnoletto, making rapid progress; afterwards he went to Rome, where he became the pupil and fellow-worker of Pietro da Cortona. Later he went to Lombardy and Venice, to familiarize himself with the styles of the schools of art there. In 1692 he went to

Madrid, at the request of Charles II., King of Spain, who desired his assistance in the embellishment of the Escurial. He was an especial favorite during his residence at the Spanish court, which he only quitted for Italy on the death of the king ten years later.

The rapidity of execution for which Giordano was remarkable was detrimental to the excellence of his works. The name *Fa Presto*, which distinguished him through life, referred to his father's incessant injunction to *work quickly*, in order to relieve the indigence of the family. It is said that no painter ever made a worse use of extraordinary gifts, that he sacrificed every other quality to a slight and rapid mode of finish. His works, however, possess many beauties, and are admired for their spirited animation of character and harmonious freedom of treatment; they also excel in boldness and perfection of the foreshortening. M. Taine says of him: "Luca Giordano, so traduced and so rapid in execution, is a genuine painter; the animation of his figures, and his gracefully moulded forms, with his foreshortenings and silk draperies, and the action and vivacity of his style, all announce the genius of his art, that is to say, *his ability to please the eye*."

The palaces Riccardi and Pitti contain some fine specimens of his style, but his best paintings are in the galleries of Dresden and Naples, and in the Escurial at Madrid. His Judgment of Paris is in the Berlin Museum.

He died in 1705.

MIERIS.

FRANZ VAN MIERIS, born at Leyden in 1635, is the most noted of the scholars of Gerard Dow, and was designated by that master as the "prince of his scholars." Mieris shows a preference for subjects from the higher classes, like Metsu, and in some of his works he exhibits a certain humor like that of Steen. His pictures, which are generally very small, are marked by a solid impasto, excellent chiaroscuro, and a most delicate and minute execution. Of these he painted an extraordinary number, considering that he only lived to the age of forty-six years. The date upon a beautiful picture in the Vienna Gallery proves that this painter was at the zenith of his art at the age of twenty-one.

Fine works by Mieris are in the galleries of Munich, Dresden, Florence, Vienna, and St. Petersburg, the first named containing the greatest number of his masterworks. In the Dresden Gallery is a picture of the painter and his wife, which, for spirited handling, composition, and chiaroscuro, is one of his finest works.

He died in 1681.

STEEN.

JAN STEEN was born at Leyden in 1636, or, according to others, in 1626. He first received instruction under Nicholas Knupfer of Utrecht, and afterwards studied with Jan van Goyen, whose daughter he married. He had an extraordinary genius for painting, but was unfortunately of irregular habits, and though

he painted a large number of pictures, it is said that at his death his family were left in very destitute circumstances.

As an artist of the Dutch school, Steen ranks high, and his works are much valued. In humor and spirit they are scarcely surpassed, and his coloring is clear, fresh, and delicate. The position of tavern-keeper, which he occupied for some time, gave him both the opportunity of indulging his propensities, and also that of depicting the pleasures of eating and drinking, of song and card-playing. Only as a rare exception does he assume a kindly domestic tone, as, for example, in the picture of a Mother Feeding her Child, and of a Poor Family Saying Grace before a Scanty Meal.

In power of invention, Steen surpasses all other *genre* painters of his school. In some of his pictures he shows a most refined taste for the picturesque. He could render the effect of open-air light very happily. He not unfrequently painted historical subjects, but they were not attractive on account of the air of common life which he gave them. He did not always do his best, but sometimes sunk to a very low level, producing vulgar and repulsive caricatures. Steen's humor has made him so popular with the English that it is thought at least two thirds of his pictures are in their possession. A number of his pictures are in the Hague Gallery; others may be found in the galleries of Amsterdam, Vienna, and Cassel. The best of his sacred historical works is the Marriage at Cana, in the collection of the Duke d'Aremberg in Brussels.

He died in 1679 or 1689.

NETSCHER.

CASPAR NETSCHER was born at Heidelberg in 1639. This artist probably formed his style after Terburg and Metsu, and in his *genre* pictures he treated the same subjects. He surpasses both these masters in feeling for beauty of form, and is equal to either of them in tasteful arrangement; but in chiaroscuro he is not equal to Terburg, or to Metsu in correctness of drawing and spirit of touch. His pictures of children are especially fine, and his portraits, of which he executed a great many, are admirable.

The works of his early and middle time are warm in tone; those of his later time are of a cool, silvery tone; while his latest are of a cold and gaudy effect, showing that his feeling for harmony declined. He was at the zenith of his art from 1664 to 1668.

This master is studied to best advantage in Dresden, where may be found admirable specimens of his different periods. The galleries of Berlin, Amsterdam, and the Hague also contain good pictures by him.

He died at the Hague in 1684.

VAN DER VELDE.

ADRIAN VAN DER VELDE was born at Amsterdam in 1639. He was a pupil of Jan Wynants. He represents the pastoral and poetic side of country life. For historical and mythological subjects he appears to have had no talent.

He ranks nearly as high as Paul Potter, and, like him, died young, at the age of thirty-two. Though inferior to Paul Potter in some respects, he excels him in variety of subject, a taste for composition, delicacy of drawing, and in a certain warmth and sweetness of feeling. His refined feeling always kept him from attempting to work on a scale as large as life.

He rarely painted mere landscapes; they are generally enlivened by figures — men, horses, dogs — picturesque in grouping and admirable in drawing. Occasionally and successfully he painted winter landscapes.

His skies are clear and bright, and his pictures have a sparkling glow of sunshine that is almost peculiar to him.

The works of this painter are to be found in Berlin, Dresden, Amsterdam, the Louvre, and other galleries. A number of his best productions are in England.

The number and the careful finish of his works prove that he had uncommon facility of execution, as well as untiring application.

He also executed etchings which show that his powers in this department were almost greater than in painting.

MILLET.

FRANÇOIS MILLET, or MILÉ, called FRANCISQUE, was born at Antwerp in 1644, of a French father and Belgian mother. He studied under Lawrence Franck, but formed himself after the two Poussins, and settled in Paris. He did not attain the beauty of line and purity of drawing which char-

acterized the Poussins, but his compositions are elevated in taste, and his coloring, though betraying a certain monotony, is warmer and clearer than that of his models. His great freedom of brush, however, sometimes degenerates into an almost decorative breadth. He painted history, but was more successful in so-called heroic landscapes, representing some historical or fabulous subject.

His memory was so retentive that he could recollect at a distant period any remarkable effect of nature, or the scenery or composition of any particular picture which had struck his attention.

In the Munich Gallery are very fine works by Millet.

He executed a few fine etchings.

He died in Paris in 1680.

JOUVENET.

JEAN JOUVENET, a distinguished painter of his time, was born at Rouen in 1644. His father was a reputable painter, who instructed him in the first principles of art. At the age of seventeen he went to Paris, where he studied under Nicolas Poussin, making rapid progress, and producing, when still quite young, some remarkable pictures. Jouvenet had a ready invention and a taste for grandeur in composition. Gault de St. Germain says of him: "What renders him original as compared with his contemporaries is the excellent choice of his attitudes, the propriety of his action, the firmness of his touch, and the harmony and solidity of his coloring, which is true to

nature, as well as successfully dealt with in the massing of the light and shade. With regard to his draperies, they are broad and finely cast, but some fault may be found with their execution."

Among Jouvenet's pictures, the Descent from the Cross, dated 1697, is considered his masterpiece. It was painted for the high altar of the Capuchin Church, near the Place Vendôme, and is now in the Louvre. During the last year of his life Jouvenet executed the Magnificat in the choir of Notre Dame, in Paris, with his left hand, having lost the use of his right arm by paralysis. This fact he recorded on the work itself.

He died in 1717.

THORNHILL.

SIR JAMES THORNHILL, descended from an ancient family in Dorsetshire, was born at Weymouth in 1676. From the reduced circumstances of his father, he was obliged to seek a profession for support, and, having an inclination for painting, he went to London to study, and in time acquired considerable celebrity as a painter of history. Later he travelled through Holland and Flanders, but did not visit Italy.

After his return to England, his abilities attracted public attention, and his reputation rose very high.

He was appointed by Queen Anne to ornament the cupola of St. Paul's Cathedral. He painted, in eight compartments, the history of the Apostle Paul, designed and executed in a grand style.

He was afterwards employed in decorating an apartment at Hampton Court with some emblematical subjects, relating to the history of Queen Anne and her consort, George, Prince of Denmark.

He was chiefly employed in the composition of allegorical and emblematical subjects, and his works display a bold and inventive genius. He was honored by the patronage of George I., by whom he was knighted.

By the favor of the Earl of Halifax, Sir James was permitted to copy the Cartoons of Raphael at Hampton Court, on which he was employed three years. These copies are now in possession of the Royal Academy in London.

This artist had a genius for portrait and for landscape, but he did not practise these branches to any great extent. He had a good knowledge of architecture, and erected several private edifices.

He died in 1734.

HUYSUM.

JAN VAN HUYSUM, a celebrated painter of flowers and fruits, was born at Amsterdam in 1682, and died there in 1749.

His father was a clever scene-painter, who in this style executed subjects of various kinds, animals, landscapes, marine and architectural pieces, fruits and flowers. From him Jan learned the rudiments of his art, and assisted his father in his works. He exhibited so great a talent for flower and fruit painting that he subsequently devoted himself to this branch of art. He occasionally, however, painted landscapes, gener-

ally in the conventional Italian taste, and of a monotonous green tone. He also executed some finely finished drawings in water-colors. This painter began in youth with a highly decorative practice, and then gradually developed an execution of the details of the utmost beauty and finish, to which he faithfully adhered even in his advanced age. His works are remarkable for mellowness, purity, and delicacy of coloring, for the exquisite disposition of lights and shadows, and for a marvellous rendering of dewdrops and the motions of insects.

Huysum's masterpieces may be found in the galleries of Vienna, Munich, Dresden, and St. Petersburg. Examples of his early manner, when he was still a scene-painter, and also of his higher development, are in the Louvre. In the Berlin Museum is a picture executed in his maturer years, — a large bunch of flowers, in a bronze vase, standing on a marble slab, bearing the inscription "Jan van Huysum fecit 1722."

WATTEAU.

ANTOINE WATTEAU was born at Valenciennes in the year 1684. In 1702 he went to Paris, where he worked for some time as an assistant to a scene-painter, and afterwards employed himself in copying pictures. The talent which he showed drew the attention of Claude Gillot, a popular painter of the day, who took him into his studio. It was soon found that the pupil excelled his master, who relinquished the field in his favor, and became an engraver. Wat-

teau was made a member of the French Academy, and became, by special favor, *Peintre de Fêtes Galantes du Roi.* In 1718 he visited England, chiefly on account of his health, it is believed. He remained about a year without much benefit apparently, and after his return his health gradually declined, and in 1721 he died. It has been said that he died, in the zenith of his success, exhausted by labor and free living.

Watteau's pictures continue to please, though his reputation is not what it was in his lifetime. He painted chiefly small landscapes with something of the *fête galante* going on in them, — idyls in court-dress, which are graceful social illustrations, though artificial in character and deficient in high artistic feeling. "Watteau's faces of men and women are the same for all his personages; his characterization being exhausted on limbs and attitudes." His pictures are graceful in design and charming in color, and as preserving the fopperies of the time are not without a certain value distinct from their artistic merit.

Many of his works are in England, and some of his best pictures are in the Louvre.

HOGARTH.

WILLIAM HOGARTH, painter and engraver, was born in London in 1697. Having shown some talent for drawing, he was apprenticed to a silversmith and plate-worker, to learn the branch of engraving arms and ciphers on plate. He afterwards studied for some time under Sir James Thornhill.

His first independent employment was engraving coats of arms, crests, and shop-bills, after which he undertook the execution of plates for booksellers, the chief of which are the illustrations of Hudibras. He also painted portraits with considerable success, though he did not care much for this branch of his art.

In 1730 he married, clandestinely, the daughter of Sir James Thornhill. Soon after, he began to display his extraordinary talent for representing the follies and vices of the times.

In 1733 appeared his Harlot's Progress, a series of six pictures, which he engraved himself. These possess not only keen humor and satire, but a moral pathos which touches the heart. These pictures met with great success, and were followed by the Rake's Progress, Southwark Fair, — which is one of his most elaborate performances, — the Distressed Poet, and others. The boldness and originality of his productions made them very popular, and, being engraved by himself, they were circulated in great numbers, bringing him both fame and money. His style of engraving is rough, but free and vigorous; "he accomplishes his aim by one or two fortunate and happy strokes, not by a multitude of small and timid touches, which diminish the natural freedom of the original."

Hogarth also attempted historical painting, but in this was not successful. He could hold up the mirror to vice and folly, but the burlesque turn of his mind was not favorable to the portrayal of serene innocence or the dignity of high emotion. It has been said of him that he could think like a great genius, but not after one.

In 1741 he published his Enraged Musician; in 1745,

his Marriage à la Mode, a series of six engravings, full of satire and pathos.

For a long time it was thought that Hogarth did not excel in the technical part of his art, but modern opinion is more favorable.

His insight into the characteristics of his time and country was keen; the moral of his satire is stern, true, and unmistakable; and upon his success in this department his reputation as a painter must rest.

He cannot be compared with the Italian painters, and his works show that he never studied them to any extent; indeed, it is said that he was "of the opinion that such a course led to inferiority and cramped the genius."

Hogarth died in 1764, and was buried at Chiswick, where a handsome monument was erected to his memory, with an inscription by his friend Garrick.

He had no children, and at his death Mrs. Hogarth received by will the sole property of his numerous plates, the copyright of which was secured to her for twenty years. She outlived this period, but before it expired, the sale of the prints had so much diminished, through the fluctuation of public taste, that she was reduced to the border of want. Through the interposition of the king with the Royal Academy, an annuity of £ 40 was obtained for her.

BOUCHER.

FRANÇOIS BOUCHER, a painter of note in his day, was born at Paris in 1704. He studied

under François Lemoine, and afterwards went to Rome. After a short residence there he returned to Paris, and on the death of Vanloo, was appointed principal painter to Louis XV. He was an artist of much ability, though in many of his paintings picturesque effect is the only aim. He has been called the Anacreon of painting, on account of the amorous character of many of his works. Mythological and pastoral subjects were also favorites with him.

His coloring is thin and feeble, — "his vegetation is an ethereal substance with a general tone of confectionery surface-color."

At the time of his death, in 1770, he was Director of the French Academy.

VANLOO.

CHARLES ANDRÉ VANLOO, commonly called Carl Vanloo, was born at Nice in 1705. He was one of a large family of artists, who enjoyed a great reputation in France in the eighteenth century, but whose fame has left scarcely a trace behind it. The reputation of Carl Vanloo stood very high at his death, but it has been decreasing ever since, though his pictures have brought large prices at sales. He united the dashing manner and gaudy coloring of the Italians of his day with the mannerism and affectation of the French school.

Jean Baptiste Vanloo, elder brother of Carl, was born in 1684. In 1737 he went to England, where he

became a fashionable portrait-painter. He returned to France, where he died in 1745.

Louis Michel Vanloo, son of Jean Baptiste, settled at Madrid, where he became first painter to the king. He afterwards returned to Paris, where he practised his art with success till his death in 1771.

Another member of the same family, Charles Amédée Philippe, was court-painter to the King of Prussia.

WILSON.

RICHARD WILSON, an eminent British landscape-painter, was born in Montgomeryshire in 1713. He was the son of a clergyman. His early love for art attracted the attention of a relative of his mother, who took him to London and placed him under the tuition of Thomas Wright, a portrait-painter, where he made great progress.

He had some success in portrait-painting, but it is upon his treatment of landscape that his reputation rests.

In 1749 he went to Italy to study the old masters. His talents procured him appreciative friends, who, discovering his talent for landscape, advised him to leave portrait-painting, and devote himself to that branch of art. He did so, and found himself better prepared than he had supposed. He had long been storing his mind with the beauties of nature as found among the picturesque scenery of his native Wales, and, adding to

this the study of the works of the old masters, he won a considerable reputation before returning to England in 1755.

He was soon made to feel, however, that in leaving portrait-painting he had forsaken the way to wealth and distinction, and while inferior artists were patronized, he was in a great measure neglected. His pictures are now highly prized. He was somewhat unaccommodating in temper, and rude in manners, which may in part account for his want of success while living, so that it may not be strange that the character of his works rose in estimation as the remembrance of the man faded into indistinctness. Those who knew him intimately agree that he was a man of strong sense, intelligence, and refinement.

His process of painting was simple; his colors were few, and he used but a single brush. When he was an old man, with unsure touch and failing sight, the effect was still wonderful. His landscapes are numerous, and are scattered through public galleries and private collections.

Several are in the English National Gallery. They are generally productions of fancy rather than transcripts from nature, yet they are not wanting either in the poetic or more common charms of nature. In effects of dewy freshness and evening lights he is acknowledged to have been equalled by few.

The greater part of his life was spent in poverty; at length, by the death of a brother, he became heir to a considerable estate in a delightful situation such as the artist loved, but he had no longer youth or health to enjoy it.

He died in 1782.

RAMSAY.

ALLAN RAMSAY, principal painter to George III., was the son of Allan Ramsay the poet, and was born in Edinburgh in 1713. He was carefully educated by his father, and, having shown, when quite young, a talent for art, he was sent to Rome to study in 1736. After three years of study he returned, and soon after settled in London. He found valuable friends, and prospered in his art, finding extensive employment, not only in portraits, but in the painting of walls and ceilings. In 1767 he was appointed chief painter to the king, and became a great favorite at court.

Ramsay was an accomplished scholar, and was said to be more ambitious to be considered a man of learning and taste than a good painter. As a portrait-painter he was second only to Reynolds. His skilfulness of hand was not, however, equal to his conceptions. His execution was careful and finished, but in his art was something of the effeminate; it lacked energy and boldness, and his coloring was pale and gray.

He accumulated a considerable property, and, his father having died in embarrassed circumstances, he discharged his debts, and settled a pension on an unmarried sister.

His health became impaired, and he went to Italy to reside for its improvement, but it was not restored, and he died in 1784.

REYNOLDS.

SIR JOSHUA REYNOLDS was born at Plympton, Devonshire, in 1723. He was the son of Rev. Samuel Reynolds, — the tenth of a family of eleven children. He was educated at the free grammar school at Plympton, of which his father was master, and, though intended for the medical profession, he had so strong a desire to become a painter that he was placed with Hudson, the portrait-painter, when in his eighteenth year. While with him Reynolds made careful copies of drawings by Guercino, from which he probably learned more than he could have done from his master's pictures, though it is thought that this may have disqualified him for drawing correctly from living models in after life. Though bound to Hudson for four years, he remained with him not quite two, after which he returned to Devonshire and set up at Plymouth Dock as a portrait-painter.

In 1749 he went to Italy, where he remained about three years, diligently employing his time in visiting the various cities where the chief art-galleries are to be found. The great Venetian masters seem to have had more influence upon him than any others. After his return to London in 1752, his works attracted great attention, eclipsing everything that had been done there since Van Dyck's time. When the Royal Academy was instituted in 1768, Reynolds was elected President. He had the honor of knighthood conferred upon him by George III., and on the death of Ramsay, in 1784, succeeded him as painter to the king.

Reynolds reached his high position as a portrait-

painter; in subject pictures his want of technical knowledge is too apparent. He was never surpassed in the drawing of the face, but, owing to his deficiency in the knowledge of anatomy, he was occasionally incorrect in his drawing of forms. He painted a very great number of portraits, — his note-book records one hundred and fifty sitters for the year 1758.

Among his remarkable historical productions are Count Ugolino and his Sons; Infant Hercules strangling the Serpent, which is in the Hermitage at St. Petersburg; Caldron Scene from Macbeth, now at Petworth; Death of Cardinal Beaufort, in the Dulwich Gallery; Death of Dido, in the Royal collection at Buckingham Palace.

Many of Reynolds's pictures are hastening to decay, owing to the introduction of wax and other incongruous mixtures, and the use of asphaltum glazes. It is said that he believed in the "Venetian secret" as firmly as ever alchemist did in the philosopher's stone, and "he was so anxious to combine the luminous qualities of the Venetian style with the rich transparency of Correggio and Rembrandt, that half his life was spent in trying experiments on the various modes of producing this union, which has occasioned the decay and destruction of many of his works." However, it must be confessed that in some instances these experiments in vehicles produced effects so beautiful as to atone in some degree for the ruin caused in other cases. Sir Joshua himself says: "I had not an opportunity of being early initiated in the principles of coloring; no man, indeed, could teach me. If I have never been settled with respect to coloring, let it at the same time be remembered that my unsteadiness in this respect

proceeded from an inordinate desire to possess every kind of excellence that I saw in the works of others."

In his representations of children Reynolds is especially successful. Leslie says, "Reynolds never appears more in his glory than in his paintings of children. . . . . He presents them to us in their games, their pursuits, their glee and their gravity, their archness and their artlessness, their spirit and their shyness; the seriousness with which they engage in their little occupations, and their sweet and holy innocence, are embodied with unrivalled felicity. No one ever surpassed him in his love for children, and here is the secret of his success."

He was in the habit of sending picturesque beggars to his house, to await his leisure for sketching them. On one occasion one of his sitters, a child, fell asleep in so beautiful an attitude that he put away the picture he was working upon, and, taking a fresh canvas, sketched the child as it lay. It changed its position, when he moved his canvas to make the change still greater, and sketched it again; thus producing his picture of the Babes in the Wood. The expression of repose in the principal figure is admirable. The picture, which is in the collection of Viscount Palmerston, is now much faded. It was also among street vagrants that he found the original of his Ugolino.

His painting of Mrs. Siddons as the "Tragic Muse" is in the Grosvenor Gallery. A duplicate of smaller size and inferior execution is in the Dulwich Gallery. A Holy Family in the National Gallery is a pleasing scene of domestic life, but wanting in the elevated feeling which the sacred subject demands. In the same gallery is a beautiful picture, — Studies of Angels,

— five heads, life-size. They are portraits of Frances Isabella Ker Gordon, infant daughter of Lord and Lady William Gordon. They are painted with great lightness, delicacy, and feeling; and the color is fresh, pure, and transparent.

Sir Joshua's own words in regard to the elements of his success are worthy of being quoted: "My success, and continual improvement in my art, if I may be allowed that expression, may be ascribed in a good measure to a principle which I will boldly recommend to imitation; I mean a principle of honesty, which in this, as in all other instances, is, according to the vulgar proverb, the best policy, — I always endeavored to do my best. Great or vulgar, good subjects or bad, all had nature; by the exact representation of which, or even by the endeavor to give such a representation, the painter cannot but improve in his art."

When other painters complained of the unfitness of the dresses of the times for pictorial effect, Reynolds answered, "Never mind; *they have all light and shadow.*"

In his private life Sir Joshua was remarkable for his amiability and for his varied and instructive conversation. He was never married.

He died in 1792, and was buried in the crypt of St. Paul's. In 1813 a monument by Flaxman was erected to his memory.

GREUZE.

JEAN BAPTISTE GREUZE was born at Tournus, on the Saone, in 1726. He was taken to Lyons

by an artist of that city named Grandon, of whom he received some instruction; but his knowledge and power as a painter were derived from a constant and careful study of nature. His style is eminently French, and he may be considered one of their best colorists. He did not remain untainted by the affectation and sentiment of his day; these qualities abound in many of his heads. The class, too, from which his models were taken is obvious. It is to be regretted that an artist so capable of exciting agreeable sensations by the expression of youthful innocence should ever have debased his pencil by producing subjects for the gratification of the sensualist.

Among his best pictures are La Confidence, L'Aveugle Trompé, Le Père de Famille, in the Louvre; La Prière du Matin, in the collection of Monsieur Waldo; and La Petite Fille et le Chien, which was sold in England.

Greuze was a great mannerist, and is therefore easily copied. There are many pictures which bear his name that he did not execute; but it is the manner only which they possess, they lack the mind and spirit of the master.

He died in Paris in 1805.

GAINSBOROUGH.

THOMAS GAINSBOROUGH, one of the most eminent English landscape-painters, was born at Sudbury, in the county of Suffolk, in 1727. He early displayed a talent for painting, and at the age of fourteen he was sent to London, where he was for some time

with Gravelot the engraver, and afterwards with Hayman the painter, by whom he was soundly instructed in the technical part of his art, and to whose methods he always adhered. It is said to be as rare to find one of Gainsborough's pictures changed or cracked, as it is to find one of Reynolds's unimpaired. He excelled in representing the effect of color on solid substances, and in this particular is considered superior to Reynolds.

Probably the influences and surroundings of his earliest years gave bent to his genius. As has been said, "Nature was his teacher, and the woods his academy, where he would pass his mornings alone, making sketches of an old tree, a marsh, a brook, a few cattle, a shepherd and his flock, or any other objects that casually came in view." He would bring home stumps of trees, stones, and weeds to draw, and even construct little landscapes with dried branches and plants for trees, and bits of looking-glass to represent water. He also had a habit of drawing at night.

At the age of nineteen Gainsborough married and set up in Bath as a portrait-painter, in which capacity he was very successful; his fame, however, rests chiefly on his landscapes, and to this branch of his art he mainly devoted himself after leaving Bath for London, in 1774. In these he shows himself a faithful adherent to nature as he knew it in his own beautiful island. On the institution of the Royal Academy, he was chosen one of its first members. He may be regarded, perhaps, as the first truly original English painter, and, in the opinion of Sir Joshua Reynolds, he is worthy to be the head of an English school.

Gainsborough was a man of the finest feelings, and he makes this felt in his works. He was able to invest

them with the charm which nature had for him. Constable says: "As we look at his pictures, we find tears in our eyes, and know not what brings them."

His portraits are remarkable as likenesses, but not carefully finished. The best are those of the Royal Family, of Abel the composer, and Quin the actor. His portrait of Mr. Sheridan is reported to have been recently purchased by Baron Rothschild, for the sum of 3,000 guineas. It was for a long time at Delapore Abbey, where Sheridan was a frequent visitor.

His most celebrated picture is the Blue Boy, in the Devonshire Gallery. Others of his finest productions are the Shepherd Boy, the Seashore, the Woodman in the Storm,* and the Fight between Little Boys and Dogs.

He died in 1788, and was buried in the churchyard at Kew.

MENGS.

ANTONIO RAPHAEL MENGS was born at Ausig, in Bohemia, in 1728. He was first instructed in art by his father, a miniature-painter of little celebrity, and afterwards went to Dresden, where he had an opportunity of studying the works of the best masters in the gallery there. He then went to Rome, where he executed some works which were sent to Dresden, where later he became court-painter. In 1754 he became director of the new academy at Rome.

While engaged in sketching the head of a Virgin, Mengs met in the streets of Rome a very beautiful girl,

* This picture was recently burned.

the sight of whom caused him to exclaim, "Ecco la Madonna che tanto cerco!" She sat to him as a model, and he afterwards made her his wife, though she was entirely uncultivated, and never learned to read or write.

Mengs was a most careful and devoted student of art, and his acquaintance with the antique was profound. If he was unequal to the delineation of the sublime and terrific, his characters are distinguished by a quiet correctness, and a tranquil and placid expression of beauty. Some of his admirers declare him to be the one great painter of modern times, combining the composition and expression of Raphael, the grace and chiaroscuro of Correggio, and the coloring of Titian. Others think him deficient in invention and narrow in his ideas; investing his figures with "neither life nor death," and exhibiting in his execution the marks of tameness and servility.

Among the works he executed in Rome is his Mount Parnassus, in the Villa Albani, which is much admired.

His frescos are superior to his works in oil; of the latter, perhaps the most esteemed is the Nativity, painted in the style of the Notte of Correggio, now in the Royal collection of Spain. Mengs spent some time in Madrid, where he executed important works. His best pictures are in Spain.*

He died in Rome in 1779. A monument was erected to his memory by his friend Count d'Azara, by the side of Raphael's, and another by the Empress of Russia in St. Peter's.

* See Note 7, p. 308.

CIPRIANI.

GIO. BATTISTA CIPRIANI, painter and copper-engraver, was born in Florence in 1732, or, according to others, in 1727. When he was nineteen years of age he went to Rome, where he chose Correggio as a model, and soon gained a high reputation. Invited by certain English residents in Rome, the artist went to London about 1754, where he was one of the first members of the Royal Academy, founded in 1768. He died in 1785. His drawing is correct, his coloring harmonious, his heads possess grace and loveliness, and the general style of his works is attractive, although exceedingly conventional.

Fuseli says of Cipriani: "The fertility of his invention, the graces of his composition, and the seductive elegance of his forms are only surpassed by the probity of his character, the simplicity of his manners, and the benevolence of his heart."

This artist left a large number of admirable drawings, and he also engraved a few plates, some of which were from his own designs.

ROMNEY.

GEORGE ROMNEY was born at Beekside, near Dalton, in Lancashire, England, in 1734. At the age of nineteen he was apprenticed to one Count Steel, whose boast it was that he had studied chiaroscuro under Vanloo. From him Romney gained some

knowledge, and at the end of two years he commenced as a painter on his own account, in York, where he met with considerable success. In 1762 he went to London, where he established himself. He found patrons and friends, and rose to wealth and eminence.

In 1773 Romney went to Rome, where he devoted himself to study for two years, mastering the principles of composition, and obtaining, as he imagined, some clew to the hidden mysteries of color. On his return he established himself in a spacious house, and sitters in great numbers flocked to his studio. He found time, however, for the execution of a number of historical works. In both departments he gained distinction in the eyes of many, though his historical works are greatly lessened in value by his devotion to the fashion and feeling of the day.

Some of his ideal and historical pictures are worthy of a high rank, but there are comparatively few *finished* ones. In the opinion of Flaxman, Romney was gifted with peculiar powers for historical and ideal painting; but it is evident that he yielded too much to impulse in his labors, and many worthy conceptions are left in the "crude elements of the art."

Romney married, when quite young, a woman of his own rank, and became the father of two children; but for some unaccountable reason he lived apart from them for the greater part of his life. In 1799, failing in body and mind, he returned to his wife, where he found the affection and care that he needed, though he continued to fail till sunk in hopeless imbecility.

He died in 1802.

COPLEY.

JOHN SINGLETON COPLEY, an historical painter, was born in Boston, Massachusetts, in 1737. He was the son of John Copley, who was of English descent, but had long resided in Ireland, of which country his wife, who was Mary Singleton, was a native. They removed to America probably not far from the time of the son's birth.

Of one of Copley's very early works Cunningham gives the following interesting account: "I once heard an artist say that the fame of a fine painter who lived in Boston found its way to England as early as the year 1760: no name was mentioned; and this, he said, was the more impressed on his mind, because of a painting of a Boy and a tame Squirrel, which came without any letter or artist's name, to one of the exhibitions of the Royal Academy; and its natural action and vigorous coloring made the academicians anxious to give it a good place; they were at a loss what to say about it in the catalogue, but, from the frame on which it was stretched being American pine, they called the work American. The surmise was just; it was a portrait by Copley of his half-brother, Harry Pelham, and of such excellence as naturally raised high expectations."

In 1774 Copley went to England for the practice of his art, and after a visit to Italy he settled permanently in London. His earliest works were chiefly portraits and domestic groups; in later times he painted subjects from British history and poetry. In 1783 he was elected a member of the Royal Academy.

His best work is the Death of Lord Chatham, now in

the London National Gallery. Other works of his are the Death of Major Pierson, the Assassination of Buckingham, and King Charles signing Stafford's Death-Warrant. His last work was the Resurrection, — except the portrait of his son, the late Lord Lyndhurst, painted the year before the artist's death.

Copley experimented in coloring, endeavoring to find out the secrets of the old masters; and he wrote receipts for producing the coloring of Titian and Correggio; but it is said that he never painted a picture that surpassed, in depth and beauty of coloring, his Boy and tame Squirrel.

He is said to have been fond of books, and when he left his easel he preferred reading history or poetry to active exercise; this was considered an injury to his health, which, however, could not have been serious, as he lived to the age of seventy-eight.

He died in 1815.

WEST.

BENJAMIN WEST was born in Springfield, Pennsylvania, in 1738, of Quaker parentage. His father was born and educated in England. He very early showed skill in drawing, and at nine years of age he painted a picture in water-colors, which, in some points, he declared, in after life, he had never surpassed. At the age of sixteen he practised portrait-painting in the villages near Philadelphia, and two years later removed to that city. Later, he went to New York, and in 1760, aided by some generous merchants, he went to Italy to study. At Rome he was patronized by Lord

Grantham, whose portrait he painted; he became the friend of Mengs; and, as the first American painter ever seen in Italy, he attracted much attention. He was elected member of the academies of Florence, Bologna, and Parma. In 1763 he visited England, and was induced to remain in London. In 1792 he succeeded Sir Joshua Reynolds as President of the Royal Academy, but he declined the honor of knighthood.

His best-known works are Christ healing the Sick, Christ before Pilate, Death upon the Pale Horse, and the Battle of La Hogue. For the king, George III., he painted a series of twenty-eight religious pictures for Windsor Castle. He was highly appreciated as an artist by the king, who was also strongly attached to him personally.

West's reputation, for some time past, has not been what it was in his lifetime, and it is thought by good judges that he is "as much underrated now as he was overrated in his lifetime."

It is stated that he had refused fifty thousand dollars for his Death upon the Pale Horse, and that at the sale of his paintings in 1830, it was bid in by the family for about eight thousand dollars, and afterwards sold to the Pennsylvania Academy of Fine Arts for a sum far below that.

Some have thought that West was injured by early success; that it was not purchased by long study and much trial, and that he rashly imagined himself capable of anything, often undertaking subjects too lofty for his pencil. His historical works betray the want of fire and imagination, and many of his works are wanting in vitality. Some of his single figures are of a high order, and some of his paintings of women exhibit much grace.

In his private character he was pure and without reproach; and although for sixty years a resident of another country, he did not forget his own. Throughout his life he was the generous friend, adviser, and patron of young artists. He was ready to impart whatever knowledge of art he possessed, he rejoiced in its advancement, and his serenity was never disturbed by jealousy of other men's good fortune.

He died in London in 1820, and was buried in St. Paul's Cathedral.

BARRY.

JAMES BARRY, a British historical painter, was born at Cork in 1741. But little is known of his early education, though he seems not to have been deficient in learning.

His father was commander of a coasting-vessel, and took James to sea when quite young. This was very much against his taste, and he was finally allowed to follow his inclination for art, which had already shown itself. He went to Dublin, where he was befriended by Edmund Burke, who took an interest in the struggling young artist. After residing for some time in Dublin he went to London, where he pursued his studies for a year. He determined to be an historical painter, and Burke furnished him the means of going to Rome for study. He spent five years abroad, studying and copying, observing, however, no method in his studies. All his opportunities for improvement, together with his skill in drawing and his enthusiasm for art, raised high expectations in the minds of his English friends;

but his love for controversy and his deficiency in courtesy seem to have been a constant barrier to his success.

Barry returned to England in 1770. In 1777 he commenced a series of six historical pictures for the Society of Arts, on which he was employed for six years. The subject of the series is the History of Human Culture, or rather the illustration of the law that the attainment of happiness depends upon the cultivation of the human faculties. He begins with man in a savage state, and follows him through the several gradations of culture and happiness to the state of final retribution. The drawing of these pictures is heavy and inelegant, the style of color is disagreeable, and there is a want of harmony in the effect; but they certainly exhibit great power of mind and fertility of invention. Dr. Johnson said of them: "Whatever the hand may have done, the mind has done its part."

The third picture of this series, Victors at Olympia, has been called his masterpiece. The conception is grand, and many of the heads are admirable for character and expression.

Barry was an unbounded enthusiast in art, his imagination was powerful, and he had a strong love for the poetry of nature, added to a knowledge of the works of the great masters; and his want of success must be mainly attributed to his infirmity of temper. The multitude of his sketches and the small number of his finished works show his deficiency in another important element of success.

He became a member of the Royal Academy in 1777, and a professor in 1782; but, still indulging his quarrelsome temper, he was expelled from the institution.

During his life he suffered all sorts of privations and discomforts, and died in circumstances of want, while some friends were engaged in raising subscriptions to purchase him an annuity.

His death occurred in 1806.

KAUFFMAN.

MARIA ANGELICA KAUFFMAN was born at Chur, in the Grisons, in 1742. She studied with her father, Joseph Kauffman, a portrait-painter of moderate talents; but he early took her to Italy, where she formed her style from the study of the great masters there. She later resided in England, where she married an impostor, — the valet of Count Horne, who, stealing his master's wardrobe and credentials, went to London, and, figuring successfully as a Count, married the lady artist. Sir Joshua Reynolds, who was her steady friend, assisted her in procuring the dissolution of this marriage. She afterwards married Antonio Zucchi. She had an easy talent for composition, and a feeling for pretty forms and graceful movement, but her works showed a vapid sentimentality. Her execution was agreeable, but superficial. Her pictures, feeble as they were, were so popular in her time that she could scarcely execute the commissions that flowed in upon her, especially from England; and she was elected a member of the Royal Academy in 1769.

Though she commenced her career as a portrait-painter, she later devoted herself chiefly to historical subjects; but her style was not adapted to this depart-

ment of art. She was more successful in poetical and mythological subjects. She went to Rome in 1782, and resided there until her death in 1807. A large number of her pictures are at Burleigh House, the seat of Lord Exeter. Two of her best pictures are in the Vienna Gallery; her own portrait, dated 1784, is in the Munich Gallery.

She also executed a number of etchings in a spirited style.

FUSELI.

HENRY FUSELI, or FUESSLI, as it was written by his ancestors, was the son of John Gaspard Fuessli, a portrait and landscape painter of some note, and was born, according to his own account, in 1745 at Zurich. He was educated for the church, but he had an enthusiastic love for art, and when released from his lessons, he spent his time in studying the works of Michael Angelo, of which his father had a fine collection of prints. He studied both in his native land and at Berlin, and became the friend of Lavater, with whom he travelled in 1761. In 1763 Fuseli went to England. He submitted several of his drawings to the examination of Sir Joshua Reynolds, who advised him to devote himself to art, and the advice was followed. In 1770 he went to Italy, where he remained eight years, studying particularly the works of Michael Angelo, for whom he had the most unbounded admiration. In 1779 he returned to London and commenced his professional career. He chose the field of poetical composition, for which his taste and his natural endowments eminently

fitted him. His first work was the Nightmare, which displayed the originality and poetic imagination of the artist, and made a great impression. This was followed by his illustrations of Shakespeare for the Shakespeare Gallery, which are "full of poetic feeling and more than poetic wildness." These were followed by others of a poetical order, and later by the series of paintings comprising the Milton Gallery.

As a painter, the merits of Fuseli are of no common order. He was truly original, but his desire seemed to be to startle and astonish, and his imagination, though bold, is coarse. His knowledge of anatomy was extensive, though sometimes too ostentatiously displayed. In coloring, as in design, he is original, giving a sort of supernatural hue which is in harmony with many of his subjects. He left many sketches, and in these the power of the man is more truly felt than in his paintings; there is less of the extravagance of posture and action which offends in his large paintings. In 1790 he became a member of the Royal Academy, and nine years later, professor of painting. On the death of Wilton the sculptor, he was made keeper of the Academy, which post, as well as that of professor, he filled acceptably for many years. Fuseli was one of the instructors of the late Sir Edwin Landseer, who became a student at the Royal Academy when a boy of fourteen. The talents and gentle manners of the pretty, curly-headed boy attracted the attention of Fuseli, who would look around for him and say, "Where is my little *dog-boy?*"

Fuseli's criticisms on art are of great value. He was witty and ready, but sometimes more anxious to be sharp and pointed than to be accurate in his sayings.

He despised those who were not his friends, and in dispute was fierce and unsparing. He was, however, estimable in his domestic character, and he enjoyed the friendship of his most eminent literary contemporaries.

He died at Putney Hill in 1825.

GOYA.

FRANCISCO GOYA Y LUCIENTES, the most distinguished painter of the new Spanish school, was born at Fuente de Todos, in Aragon, in 1746, and received his first education in art at the Academy at San Luis, Saragossa. On his return from a visit to Rome, the talent and speed with which he executed some paintings for the royal tapestry manufactory gained the approval of Mengs, who superintended the work. His scenes from the common life of the Spanish people excited special admiration, and all the works belonging to his early period are marked by simplicity of composition, truthfulness, and a natural and effective chiaroscuro. The altar-piece and the crucifix in the church of San Francisco el Grande, in Madrid, belong to this period.

In 1780 he was elected member of the Academy of San Fernando. From this time the influence of Velasquez and Rembrandt is observable in his paintings. Among the most celebrated is his portrait of Charles IV., for which he was made court-painter. In 1824 he went to Paris for his health, and remained in France till his death, which took place at Bordeaux in 1828.

DAVID.

JACQUES LOUIS DAVID, the founder of the modern French school of painting, was born at Paris in 1748. He studied under Vien, both at Paris and at Rome. His devotion to the classic style of art was first perceptible after his second visit to Rome in 1784, where he executed his Horatii, which excited great enthusiasm. Later he painted the Death of Socrates, the Loves of Paris and Helen, and Brutus condemning his Son. In 1799 his genius culminated in the Rape of the Sabines.

As a member of the Convention he voted for the death of Louis XVI.; he was a hot Jacobin, and a member of the Committee of Public Safety, in all the atrocities of which he shared, and in consequence of which he was twice imprisoned after the fall of Robespierre.

In 1804 Napoleon appointed David his first painter, and gave him a number of commissions. Among his best and most celebrated works are several historic portraits of the Emperor, such as Napoleon crossing the Alps. Some years since, two of David's paintings were exhibited in the United States, the Coronation of Napoleon, and Cain meditating the Death of Abel, of which it is said, the one is "a true historical delineation of that memorable transaction, the other more French than Asiatic in the style of meditating a murder."

As one of the regicides of Louis XVI., David was banished in 1816 from France, and died in exile at Brussels in 1825.

Among his paintings executed during his banishment

were Love and Psyche, the Wrath of Achilles, and Mars disarmed by Venus.

His later style is more free and natural than his earlier. Though his productions are characterized by beauty of form, his personages are like models in a studio, they convey no impression of reality. Many of his portraits prove that he had a very pure feeling for nature, but in his historical pictures this feeling is obscured by false principles respecting the imitation of the antique.

BEECHEY.

SIR WILLIAM BEECHEY, an English portrait-painter, was born at Burford, Oxfordshire, in 1753. He studied in the Royal Academy, and devoted himself chiefly to portrait-painting, in which he was quite successful. In 1798 he received the honor of knighthood, and was made a member of the Royal Academy.

His picture of the Review of the Horse-Guards in Hyde Park by George III. is considered his greatest work. It is now at Hampton Court. Among his portraits are those of Lord Nelson, Lord St. Vincent, Sir William Hamilton, Lord Cornwallis, John Kemble, and Mrs. Siddons. Several of his pictures are in the Dulwich Gallery.

Beechey is not a portrait-painter of first rank, but his portraits are generally characterized by easy attitude and naturalness of expression, and some of them are of great excellence.

He died at Hampstead in 1839.

APPIANI.

ANDREA APPIANI, styled "the Painter of the Graces," was born at or near Milan in 1754. His poverty compelled him to gain a subsistence by decorative painting; but in the course of his travels he studied the works of the great masters, and formed for himself an original style, almost rivalling that of Correggio. At Rome he devoted himself to the frescos of Raphael, and made such progress that he soon excelled all living artists in fresco-painting. Excellent frescos of his are found in the cupola of the church of Sta. Maria di S. Celso, at Milan; and in those with which he decorated the villa of the Archduke Ferdinand in 1795. His most beautiful frescos are on the ceilings of the Imperial palace of Milan, and in the villa Bonaparte.

His finest oil-painting is Rinaldo in the Garden of Armida.

The fall of his patron, Napoleon I., left Appiani in indigent circumstances.

He died in the year 1817.

STUART.

GILBERT CHARLES STUART, an American painter, was born at Narragansett, Rhode Island, in 1756. In his boyhood he accompanied a Scotch painter named Alexander to Edinburgh, from whom he received instruction in art, but, his master dying,

he was obliged to work his passage home. Having made considerable progress in his art, he commenced painting portraits in Newport. In 1778 he went to London, where he led a wandering life for two years. Benjamin West, who was President of the Royal Academy, having found out Stuart's circumstances, took him into his own family. While there Stuart painted the portrait of West for the National Gallery. In 1781 he opened his studio in London, and painted the portraits of George III., the Prince of Wales, Duke of Northumberland, Sir Joshua Reynolds, John Kemble, and other celebrated characters. In Paris he painted the portrait of Louis XVI. In 1793 Stuart returned to America, and lived chiefly in Philadelphia and Washington till about 1806, when he removed to Boston, where he spent the remainder of his life. He painted the portraits of Washington, Jefferson, and many distinguished men of the period.

It was his earnest desire to leave to posterity a faithful portrait of Washington. He executed three from life: the first was unsatisfactory, and he destroyed it; the second was painted for Lord Lansdowne; and the third is the one now in the Boston Athenæum. This was undertaken against the desire of Washington, but at the earnest solicitation of his wife, who wished a portrait from life of her husband, to be placed among the family pictures at Mount Vernon. The artist left it intentionally unfinished, and when subsequently claimed by Mr. Custis, Stuart excused himself on the plea that it was a requisite legacy for his children.

Stuart used to say that when he entered the room where Washington was, he felt embarrassed, and that it was the first time in his life he had ever felt awe in the presence of a fellow-man.

This artist's great excellence is in his painting of heads; beyond this he made no pretensions, and bestowed but little care. During the last ten years of his life he had to contend with many infirmities, and yet some of his latest productions are invested with all the excellences which characterized the works of his prime. At the time of his death he was at work upon a portrait of John Quincy Adams, which was finished by Sully, who would not touch the head; he said "he would have thought it little less than sacrilege."

Stuart died in Boston in 1828.

TRUMBULL.

JOHN TRUMBULL, an eminent American painter, was born at Lebanon, Connecticut, in 1756. His father was the first governor of Connecticut, and young Trumbull had the advantage of the best education the country could afford. Quite early in life he determined to devote himself to the profession of painting. It is said that his juvenile practice in art began with drawing figures on the sanded floor of his nursery; and his first promising attempt in oil-painting was a copy of Cardinal Bentivoglio's portrait in the library of Harvard College.

After the commencement of the Revolution, the young artist became an adjutant in the American army. In 1775 he was appointed aid to Washington, and later, he held the position of Deputy Adjutant-General of the Northern Department, under General Gates. Owing to some informality respecting the date of his commission,

he became dissatisfied with the service and terminated his military career. After studying the works of Copley and others in Boston for some time, he went to Paris and from there to London, where he studied with West till the news of the execution of André was received, when, the public mind being irritated by that event, he was arrested and imprisoned for eight months. During his imprisonment he painted a fine copy of West's picture of Correggio's St. Jerome, which is now in the gallery at New Haven. On his release, he recommenced his studies with West, and soon after he produced his Death of General Warren and the Sortie of Gibraltar.

Having conceived the project of painting a series of national pictures illustrative of the principal events of the Revolution, he returned to America, and devoted himself to procuring portraits of various illustrious personages. In 1794 he went to England as secretary to Mr. Jay, minister to Great Britain, and remained abroad ten years, during which time he executed several pictures. After his return he was engaged to paint four pictures for the walls of the Rotunda of the Capitol at Washington. The subjects of these pictures are the Declaration of Independence, the Surrender of Burgoyne, the Surrender of Cornwallis, and the Resignation of General Washington at Annapolis. The pictures are painted in the style of West, and possess many merits, though they are chiefly valuable for the portraits which they contain.

He afterwards painted a new series of historical pictures, and by an arrangement with Yale College at New Haven, a gallery was erected for their reception, and an annuity of one thousand dollars was settled upon the artist for the remainder of his life. The pictures

were arranged under his direction; many of them are historical works, and some are copies from the works of the old masters.

His Priam receiving the dead Body of Hector is in the Boston Athenæum. Several of his historical pictures are in the Wadsworth Athenæum at Hartford.

Trumbull was President of the Academy of Fine Arts in New York for many years, where he gave instruction to a great number of scholars.

He died in 1843, and was buried in a sepulchre which he had built beneath the gallery that contained his pictures. The paintings have since been removed to the new fire-proof Art Building, on the College grounds, and the remains of the artist and his wife have been placed beneath it.

BLAKE.

WILLIAM BLAKE, more celebrated as an engraver and a poet than as a painter, was born in London in 1757. His father was a hosier, and trained his son for this business; but as he had a strong and increasing love for art, he was apprenticed to an engraver at the age of fourteen. His poetic as well as his artistic genius showed itself at an early period, and a volume of poems written between his twelfth and twentieth year was published by the advice of his friends. They are sometimes rude, but full of thought and feeling.

He occasionally studied under Flaxman and Fuseli. He was always at work; the day he spent in engraving, by which he earned a respectable support, and his even-

ings were given to painting and poetry. He was obliged to live in the most frugal and retired manner, for his works were looked upon with coldness, except by men of poetic minds. At length he began to intimate that his designs were not of his own creating, but copied from works revealed to him in visions. He also drew portraits of spiritual sitters. It is said that an ordinary gallery could not contain all the heads which he drew of visionary visitants; and volumes might be filled with the conversations which he held in prose with demons, and in verse with angels. When he was twenty-six years of age, he married Katherine Boucher, the heroine of several of his lyric poems. She believed in his verse and in his designs, and thought him the greatest genius on earth. She also assisted him in his labors, and almost rivalled him in all except his visions.

Blake's peculiarities of fancy and composition were not favorable to the popularity of his productions, and he was reduced to extreme poverty; yet his cheerfulness never forsook him, and he never contracted debts. He declared that his business was "not to gather gold, but to make glorious shapes expressing godlike sentiments." Some of his works are very beautiful. He certainly possessed very lofty faculties, and much skill in art. He was truly original, if sometimes mystical and extravagant. His works are of small dimensions, and are thus confined to the cabinet and portfolio. Among his works are the Gates of Paradise, in sixteen small designs; Urizen, a series of twenty-seven powerful designs, in which he attempted to represent hell and its mysteries. His illustrations of the Book of Job are ranked among his best productions. His last performance was a likeness of his wife. He died in 1827.

OPIE.

JOHN OPIE was born in the village of St. Agnes, a few miles from the town of Truro, in Cornwall, in 1761. His father and grandfather were carpenters, and he was intended for the same trade, but his early love for art drew him in another direction. His attempts at portrait-painting attracted the attention of Dr. Wolcott (afterwards celebrated as Peter Pindar), who gave him the benefit of his advice in the practice of his art, and afterwards took him to London, where he became acknowledged as the "Cornish Wonder." He became very popular on account of the novelty and originality of manner in his pictures, and he was patronized by the principal nobility of England. When the novelty had worn off, the tide of good fortune ebbed, though not until the artist had realized a moderate competency. He stooped to no device to retain fashionable patronage, but diligently labored on to improve himself. He was deeply devoted to his art. Northcote says, "Other artists have painted to live, but Opie lived to paint." He devoted himself, in part, to historical painting, and was employed by Boydell upon illustrations for the Shakespeare Gallery.

In 1787 Opie was made a member of the Royal Academy, and later became professor of painting.

As a painter he may not be a leader, but he is not a servile follower of any artist or school. Some of his best characteristics are boldness of effect and simplicity of composition, and though deficient in imagination, his portraiture of individual nature is fresh and vivid. His coloring is of great richness and harmony.

Fuseli declared his coloring in the Murder of James I. unrivalled among the productions of his contemporaries and approaching the excellence of Titian. Among his most noted works are the Murder of James I. of Scotland, the Daughter of Rizzio, Jephtha's Vow, Presentation in the Temple, Arthur and Hubert.

Opie was twice married. His first marriage was unfortunate, and he obtained a divorce from his wife. His second wife, who is well known as a popular novelist, appreciated his high character, and aided him in all his undertakings. He died in 1807, and was buried in the crypt of St. Paul's.

LAWRENCE.

SIR THOMAS LAWRENCE was born in 1769, at Bristol, within a few doors of the birthplace of Robert Southey. He was the youngest of sixteen children, most of whom died in infancy. He showed his talent for art remarkably early, having executed portraits in crayons at the age of ten; and before he was twelve he had produced a very great number. His education was superficial and imperfect. He knew nothing of the classics, and probably less of the English poets than he has had credit for, but he could repeat poetry in a very happy manner, and this continued to be a pleasing trait in his conversation. When he was seventeen, he began the use of oil-colors; and at eighteen he settled in London and became a student at the Royal Academy. His success was extraordinary, and by desire of the king he was made a supplemental associate

of the Academy before he had attained the age required by the laws of the institution. In 1795 he was made a full Academician. On the death of Reynolds he was made painter to the king, and was knighted in 1815. In 1819 he went to Italy and spent eighteen months in travel and study. On the death of West, in 1820, he became President of the Royal Academy.

When Lawrence was thirty years old, he stood very high as a portrait-painter, excelling in female portraits. One of his most remarkable male portraits of this time was that of Curran. "Under mean and harsh features, a genius of the highest order lay concealed, like a sweet kernel in a rough husk; and so little of the true man did Lawrence perceive in his first sittings, that he almost laid down his palette in despair, in the belief that he could make nothing but a common or vulgar work. The parting hour came, and with it the great Irishman burst out in all his strength; he discoursed on art, on poetry, on Ireland; his eyes flashed, and his color heightened, and his rough and swarthy visage seemed in the sight of the astonished painter to come fully within his own notions of manly beauty. 'I never saw you till now,' said the artist; 'you have sat to me in a mask; do give me a sitting of Curran the orator.'" He complied, and a fine portrait was the result.

In his earlier works Lawrence is said to have imitated Reynolds, and these were his best works. In the painting of children he was far inferior to Reynolds or Gainsborough. He has been called the second Reynolds, whom he resembles less in breadth and vigor than in grace and elegance. Most of his works show a leaning to the soft, graceful, and effeminate. In painting eyes he always excelled.

His portraits in the Waterloo Gallery at Windsor are of great value as historical monuments.

At the expense of much time and money Lawrence had accumulated a most valuable collection of drawings by the old masters. This included the cartoons of Da Vinci, drawings by Rembrandt and Rubens, and a very large number by Michael Angelo and Raphael. After his death this fine collection was broken up.

Lawrence never married. His filial attachment to his family was proverbial, and he was eminently charitable and generous. He died in 1830, and was buried in St. Paul's Cathedral.

GÉRARD.

BARON FRANÇOIS PASCAL GÉRARD, one of the first historical and portrait painters of the modern French school, was born at Rome in 1770. At an early age he went to France, and was apprenticed to a sculptor in Paris. In his sixteenth year he became the pupil of David, but his career was interrupted for several years by the Revolution. In 1795 he exhibited his first picture, Belisarius; some time after he painted Psyche receiving the First Kiss from Cupid. Encouraged by his success, he turned his attention to portrait-painting. Having gained Napoleon's favor, he was loaded with honors, and received among other commissions that of painting the Battle of Austerlitz, perhaps the most successful of his paintings illustrating the campaigns of Napoleon. His greatest work is his Entrance of Henri Quatre into Paris, painted in 1817.

It is thirty feet wide by fifteen high, glowing with life, bright in color and accurate in costume. Gérard was soon after appointed court-painter, and was raised to the rank of Baron by Louis XVIII. He died in 1837.

Among his best-known pictures are Ossian's Dream, Homer, Corinna on the Promontory of Miseno, St. Theresa kneeling at the Altar, and Daphnis and Chloë.

His most celebrated portraits are Napoleon in his Coronation Robes, the Queen of Naples and her Children, Talleyrand, Talma, Louis Philippe, and Madame Récamier.

BIRD.

EDWARD BIRD, an English *genre* painter of some celebrity, was born at Wolverhampton in 1772. He began to sketch very early, and his father, anxious to turn his talent to some account, apprenticed him to a manufacturer of tea-trays, which it became the boy's duty to ornament. When his apprenticeship had expired, he established himself as a drawing-master at Bristol. He had made many sketches from nature, and had improved his knowledge of colors and their use, and during the intervals of instruction he continued to design and paint with ardor. The first work that brought him applause was Good News, which was followed by the Choristers Rehearsing and The Will, which brought the artist both praise and money. He was soon after made a member of the Royal Academy. Then followed his Field of Chevy Chase, which is generally considered his masterpiece.

His early works are original, and show that the artist

sought materials for his pictures in nature around him, rather than in galleries of art. In his natural and touching representations of homely scenes his chief merit as an artist lay. His visits to London and his admiration of the historical works of the great painters awakened in him an ambition to paint Scriptural subjects, of which he produced several; but they did not add to his fame. In political subjects he was not more successful; and his disappointments, added to family bereavements, rendered his last days gloomy and despondent. There was much that was estimable in his character; he was of great sincerity of heart, and an admirer of truth.

He died in 1819, and was buried in Bristol Cathedral.

BRÉE.

MATTHAEUS IGNAZIUS VAN BRÉE, a Flemish painter, was born at Antwerp in 1773. He was educated partly at Antwerp, and partly at Paris, under Vincent.

As early as 1798 he attracted attention by his Death of Cato, which was soon followed by other excellent pictures. In 1816 he painted the famous Leyden Burgomaster, Van der Werf, in the act of addressing the famished and murmuring populace during the siege of 1576: "Take my body and share it among you." This great work is marked by a felicitous arrangement of the figures, and by a bold and lively coloring, after the manner of Rubens. It is now in the Town House at Leyden. Other celebrated pictures by this artist are

Count Egmont receiving Spiritual Consolation before his Execution, and Rubens dictating his Dying Testament.

Brée had a peculiar talent for rapid and vivid sketching, executing in a few hours, for Napoleon, the Manœuvring of the Fleet on the Scheldt before Antwerp ; and with equal celerity, Napoleon's Entrance into Amsterdam, at the Moment when the Magistrate presents him with the Keys of the City.

His conceptions are poetical, his compositions graceful, and his touch free and spirited.

In the latter part of his life he was Director of the Academy of Fine Arts at Antwerp. He died in 1839.

This artist had a brother who was also a painter of considerable excellence.

GUÉRIN.

BARON PIERRE NARCISSE GUÉRIN, one of the most eminent historical painters of the French classical school, was born at Paris in 1774. He was a scholar of Regnault. His subjects are from Roman history and from the poets, and are treated in a grand and classic style. Some of his pictures are regarded as masterpieces of the French classic school, and the portraits which he executed are also admirable. Though marked by the coldness of the school, this artist's works are characterized by purity of design, dignity of style, taste in grouping, and harmony of color.

Among his works are the Body of Brutus Borne to Rome, and Henri de la Roche-Jacqueline Storming an Intrenchment.

He received many honors, and was a member of the academies of Rome, Florence, Turin, Antwerp, and Professor of the Royal School of Arts in Paris.

He died at Rome in 1833.

TURNER.

JOSEPH MALLARD WILLIAM TURNER was born in London in 1775. His early education was exceedingly defective. He showed, at an early age, a taste for art, and when he was only twelve years of age he exhibited two drawings at the Royal Academy, where, in 1789, he became a student. In 1799 he was elected an Associate of the Academy, and three years afterwards, Academician. He travelled a great deal in the exercise of his art, and contributed a great many pictures to the exhibitions of the Royal Academy. In 1808 he commenced the publication of his Liber Studiorum, a series of engravings from original designs, a work which ranks high among his productions. His illustration of Rogers's Poems is also very celebrated.

Turner's works are nominally divided into three periods: the first extending to the year 1802, when he became a Royal Academician, during which time he was chiefly occupied with water-color painting from nature, and studying the methods of his English predecessors; the second period extending from 1802 to 1829, and showing the effect of foreign travel, and the study of the great masters of landscape; the third period dating from his second visit to Italy in 1829, when he determined to strike out an entirely original style, and

in which he seemed to have resolved to sacrifice everything to brilliancy of color with startling effects of light and shade. Some of his finest works belong to the earlier half of this period, as his Childe Harold's Pilgrimage, exhibited in 1832, and the Old Téméraire, exhibited in 1837, both now in the National Gallery. The Building of Carthage was painted in avowed imitation of Claude, and in the subsequent bequest of this and other works to the nation, he stipulated that it should be hung in juxtaposition with Claude.

At his death he bequeathed to the nation the noble collection of his works which now occupies a room in the National Gallery; and his large fortune he left to found an asylum for decayed artists. Owing to some technical defect in his will this purpose could not be carried out.

Mr. Ruskin, in his enthusiastic admiration of this artist, declares that no one before Turner has ever lifted the veil from the face of nature. In the opinion of Dr. Waagen, no landscape-painter has yet appeared with so great versatility of talent, and but for his deficiency in a sound technical basis, he would be the greatest artist of all times in his peculiar department.

It is probable that the coloring of Turner's pictures will change in the course of time, as many of them were commenced in water-color, which renders the oil portion liable to crack and peel off the canvas. His later pictures are executed with much less oil in the vehicle than the earlier ones. Many of his works have been engraved, generally under his own supervision; and perhaps no pictures lose less of their beauty in this process than Turner's.

Turner has been represented as coarse, sordid, sen-

sual, and avaricious; but by the few friends who knew him intimately he was regarded as essentially a man of kindly and generous nature.

The last few years of his life were passed at Chelsea, in a small house by the river-side, where he died in 1851. He lies buried in the crypt of St. Paul's.

VANDERLYN.

JOHN VANDERLYN was born in Kingston, New York, in 1776. At the age of sixteen he went to the city of New York, where he entered the employment of a dealer in engravings. He remained two years, cultivating his taste for art, and taking lessons in drawing, in his moments of leisure. His talent was recognized by Aaron Burr, who furnished him the means of prosecuting his studies under Stuart's direction, and afterwards of going to France. In Paris he studied under the most eminent artists, remaining abroad five years. After his return to America he received a very liberal patronage, but after two or three years he again went to Europe, and after a sojourn in Paris he went to Rome, where he applied himself assiduously to the work of copying from the old masters. Some of these copies are of considerable excellence; among them may be mentioned his Danae from Titian, and his Antiope from Correggio. Among his original works executed at this period are his Ariadne, a work of remarkable beauty, and Marius on the Ruins of Carthage, a large historical picture which is considered his masterpiece.

He returned to his native land in 1815, where he received numerous commissions for portraits; but he became interested in a scheme for the introduction of panoramic exhibitions into the United States, which in the end proved disastrous to the finances and also to the energies of the artist.

In 1832 Vanderlyn was commissioned to paint a full-length portrait of General Washington for the Hall of Representatives at Washington, for which, at its completion, he was voted a generous additional compensation. In 1839 he was engaged to paint a national picture for a vacant panel in the Rotunda of the Capitol. This he executed in Paris; the subject is the Landing of Columbus; and if it cannot be called a great picture, it is excellent in parts.

Vanderlyn died in his native town in 1852.

MALBONE.

EDWARD G. MALBONE, an American miniature-painter, was born in Newport, Rhode Island, in 1777. He manifested an absorbing love for art at an early age. He was fond of sketching from nature, and of copying any little picture that pleased him, and he showed a determination to pursue any light that might guide him in his efforts to become a painter. In the absence of advantages for instruction or improvement, he was in the habit of frequenting the theatre to witness the effects of the scenery. He attracted the attention of a scene-painter, who gave him opportunity for exercising his talent, and he came to devote himself, in the

intervals of study, to scene-painting. And this was the commencement in art of one whose works in later years were distinguished by the utmost delicacy of treatment.

He devoted himself to painting miniature-portraits, practising it with considerable success in Boston, New York, Philadelphia, and Charleston. In 1801 he went to London, and spent some time in studying the works of art there. West was President of the Academy at that time, and showed the young artist every attention. After his return Malbone practised his art in different American cities till 1806, when his failing health obliged him to seek a Southern climate, and he went to Jamaica. But recovery was hopeless, and he embarked on his homeward voyage, and died on reaching Savannah, in May, 1807.

Malbone was very successful in the delineation of female beauty, and in the painting of children. His greatest excellence, however, is in his coloring, which is of the greatest harmony and delicacy.

One of his most charming productions is The Hours, a small picture painted in water-colors upon ivory. Of this picture H. T. Tuckerman says, "A more charming emblem of Time we have never seen, excepting Guido's celebrated picture. Instead of a grim old man with a scythe, we have three fair girls. They are emphatically the 'rosy hours,' such as poetry chronicles and love inspires, redolent of hope and overflowing with promise." The Past, the Present, and the Coming Hour are represented by three beautiful female figures moving in a circle. The idea of constant movement which is conveyed by the attitudes and arrangement of the figures is very fascinating, and the expression and coloring are exquisite.

This work was executed while the artist was living in London, and it is now in the Providence Athenæum. Many of his portraits are in Charleston, S. C.

RETZSCH.

FRIEDRICH AUGUST MORITZ RETZSCH, an eminent German painter and engraver, was born at Dresden in 1779. He studied at the Academy of his native city, where he became a professor in 1824.

Retzsch ranks as one of the most original and vigorous of modern German artists; he displays an inventive and cultivated imagination, and his efforts at expression never degenerate into a weak sentimentalism. His reputation is undoubtedly founded and will rest upon his outline illustrations of the works of the great German poets. He also executed fine works, the subjects of which were taken from classical mythology; the Child Bacchus Asleep on a Panther, Diana, and others. His portraits are held in great estimation for their fidelity and delicate execution. He died in 1857.

ALLSTON.

WASHINGTON ALLSTON was born at Waccamaw, South Carolina, in 1779. He showed a taste for drawing when very young, and was in the habit of sketching everything that struck his fancy. He graduated from Harvard College in 1800, and having resolved to devote himself to art, he went to Lon-

don, where he became the friend of his countryman, West, who was President of the Royal Academy. In 1804 he went to Rome, where he lived for some years in close intimacy with Vanderlyn, Thorwaldsen, and Coleridge. Of the latter, Allston said, "To no other man whom I have ever known, do I owe so much *intellectually*." He returned to America in 1809, but went to England again in 1811, where he gained the two-hundred-guinea prize for his picture of the Dead Man restored to Life by Elisha's Bones. He then returned to his native land and fixed his residence permanently at Cambridge, Massachusetts. In 1819 he was elected an Associate of the Royal Academy in London. (The laws of the Academy rendered no artist eligible as full Academician, who was not resident in England.)

Allston's pictures are numerous; many of his subjects are taken from Scripture. His style is noble, his ideas imaginative, and his taste singularly pure; but his grand distinguishing characteristic is his coloring. In this he comes nearer the old masters than most modern painters. He also imitated the old masters in their methods of study, and devoted much time to modelling. He finished with conscientious exactness whatever he undertook; "he never dismissed a work from his easel, not only till his employer was satisfied, but till he himself, the most fastidious and difficult of all his employers, was also satisfied."

Among his pictures may be mentioned Jacob's Dream, painted in 1817, which was purchased by Lord Egremont, and is now at Petworth. The subject is treated in an original manner; instead of a ladder and a few angels, he gives "the idea of a glorious vision, in which countless myriads of the heavenly host are seen

dissolving into light and distance, and immeasurable flights of steps rising, spreading above and beyond each other till lost in infinitude." His Dead Man Restored to Life is now in the Academy of Fine Arts in Philadelphia. Others of his are the Valentine, Rosalie, Isaac of York, Jeremiah the Prophet, Elijah in the Wilderness. Some of Allston's works are in the Boston Athenæum, and a number in private collections in Boston. His Jeremiah the Prophet is in the School of the Fine Arts in New Haven. His Elijah in the Wilderness * and Uriel in the Sun are both in England. The latter was purchased by the late Marquis of Stafford, and is now at Trentham Hall. The following is Allston's account of the method he took to produce the effect of light in this picture: "I surrounded him [Uriel], and the rock of adamant on which he sat, with the prismatic colors, in the order in which the ray of light is decomposed by the prism. I laid them on with the strongest colors; and then with transparent color so intimately blended them as to reproduce the original ray; it was so bright that it made your eyes twinkle as you looked at it."

Allston was a poet as well as a painter, and a most enthusiastic admirer of nature. He was remarkable for his social qualities, and was of an exceedingly kind and generous nature. He died in 1843, and was buried at Mount Auburn.

INGRES.

JEAN DOMINIQUE AUGUSTE INGRES, one of the most eminent painters of the French school, was born at Montauban in 1781. He first received

* Now in Museum of Fine Arts, Boston. 1880.

instruction from M. Roques at the Academy of Painting at Toulouse; and when he was about sixteen, entered the school of David. His first productions were in the conventional style of the period. In 1806 he went to Rome, where he remained for many years. He received many commissions there, including several from the Pope, which proves that his reputation stood very high. He decorated the apartments of the Palace of Monte Cavallo in fresco, with several compositions taken from Roman history and from the poems of Ossian. The pictures which he sent to Paris, however, for many years, met only with neglect or ridicule. At length, in Florence, where he lived from 1820 to 1824, he painted a picture which gained enthusiastic admiration among his countrymen. It was the Vow of Louis XIII., which was exhibited at the Louvre in 1824, and raised him at a bound to the chief place among French idealistic painters of that time. It is a majestic production, the suggestion of which the critics pretended to trace to the Madonna di San Sisto of Raphael. His Apotheosis is a large work of grand conception. Other admired works are his Odalisque, Le Martyre de St. Symphonea, La Source; the latter painted when the artist was upwards of sixty years of age. In 1835 Ingres went to Rome as Director of the French Academy there, which post he filled till 1840.

Among his later works are Molière and Louis XIV., and Christ among the Doctors.

He was a painstaking, conscientious painter, and continued to exercise his art almost to the close of his life.

He died in 1867.

PROUT.

SAMUEL PROUT, an English painter in water-colors, was born at Plymouth in 1783. He was engaged by Mr. Britton to make drawings for his Beauties of England and Wales, which attracted so much notice in London that he was induced to take up his residence there. In 1818, on account of his health, he went to Rouen by Havre, where the picturesque street architecture and fine Gothic remains made such an impression upon him that afterwards his principal works were those in which architecture occupied a prominent place; and from time to time he made excursions in France, Germany, the Netherlands, and Italy, for picturesque architectural remains.

His most beautiful effects were very often produced by means of a ray of light thrown upon a tower or high building in the middle distance, and contrasting it with the sky beyond.

His water-color drawings are characterized by decision in handling, great breadth, and clear and pleasing coloring. The groups of figures introduced into the foregrounds of his pictures are bright and spirited in appearance, but sometimes show symptoms of mannerism.

He made numerous elementary drawing-books, in the slightest of which talent and a feeling for art are conspicuous.

Prout was one of the oldest members of the Society of Painters in Water-Colors.

He was amiable in character, and was highly respected by his professional brethren.

He died at Camberwell in 1852.

SULLY.

THOMAS SULLY, an American portrait-painter, was born at Horncastle, Lincolnshire, England, in 1783, but was taken by his parents at an early age to America. After learning as much of art as he could at that period in Charleston, he went to Richmond, where he became very popular as a portrait-painter. In 1809 he removed to Philadelphia, where he resided till his death, making occasional visits to other American cities and to Europe. In 1838 he went to London, commissioned to paint a portrait of the queen for the St. George's Society of Philadelphia. The picture is now in the gallery of the Pennsylvania Society of Fine Arts. H. T. Tuckerman said of Sully: "He has an extremely dexterous way of flattering without seeming to do so, of crystallizing better moments, and fixing happy attitudes. All his men, and especially his women, have an air of breeding, a high tone, and a genteel carriage. His taste in costume is excellent. One always feels at least in good society among his portraits."

He died in November, 1872, in the ninetieth year of his age.

WILKIE.

SIR DAVID WILKIE, a Scotch painter of distinction, was born in Fifeshire, at Cults, of which parish his father was minister, in 1785. His passion for art showing itself very early, he was sent to study

in the Academy at Edinburgh, where he greatly distinguished himself. He afterwards went to London for the purpose of studying, intending to return to Scotland; but the great success of his picture, the Village Politicians, determined him to settle there. In 1809 he was elected an Associate of the Academy, and two years later, Academician. In 1814, in company with his friend Haydon, he visited Paris, inspecting with delight the art-treasures in the Louvre. In 1817 he went to Scotland, and while the guest of Scott at Abbotsford, painted his well-known picture of the poet and his family.

During these years Wilkie had been engaged on the series of pictures on which his fame is thought mainly to rest; the Blind Fiddler, Card Players, Rent Day, Reading of the Will, which are painted in a style distinctively his own. Later, he travelled in Italy and Spain, and on his return exhibited a total change in his style of execution, choice of subjects, and in the principles of his chiaroscuro, laying aside the truth and simplicity of his earlier style. Though this style found its admirers, it did not meet with the same favor with the public generally. The principal pictures in the second manner are the Maid of Saragossa, Spanish Monks, Peep-o'-day Boy's Cabin, and Mary, Queen of Scots, Escaping from Lochleven Castle.

Among his early pictures, the Chelsea Pensioners Listening to the News of Waterloo is perhaps the best. In 1830 Wilkie was made Painter-in-Ordinary to His Majesty, in place of Sir Thomas Lawrence, deceased; and in 1836 the honor of knighthood was conferred upon him. In 1840 he left England, to travel on account of his health. He visited Syria, Palestine, and

Egypt, but died in the following year on his voyage home, and was buried in the sea.

As a man he was warm-hearted, kindly, and generous.

HAYDON.

BENJAMIN ROBERT HAYDON was born at Plymouth, England, in 1786. As a painter, he excited much temporary admiration, but he does not now rank high. His unfortunate temper procured him foes, while his pictures brought him admiration for a time. In 1807 he exhibited his first picture at the Academy, Joseph and Mary resting with our Saviour after a Day's Journey on the Road to Egypt. This found a purchaser, and was followed by Dentatus, and a quarrel with the Academy concerning the hanging of it. After this his life seems to have been divided between painting and controversy. He made several attempts to be admitted into the Academy, and attributed the refusal to the envy and jealousy of the Academicians.

In 1820 he himself exhibited Christ's Entry into Jerusalem, but did not find a purchaser. This was followed by two other subjects from the life of Christ. About 1823 he produced the Raising of Lazarus, which is in some respects the most powerful of his works, though it did not please the public taste.

The artist became involved in pecuniary embarrassments, and was imprisoned for a time, but was released through the assistance of friends. While in prison he painted the Mock Election, which was purchased by George IV.

His Napoleon Musing at St. Helena excited admiration, and was frequently reproduced. In 1836 he was again imprisoned for debt, and was released on a settlement being effected with his creditors.

After this, Haydon left painting and commenced lecturing on art in London and the provinces. While this brought him fame and money, it seems to have increased his rage against the Royal Academy and the artistic public.

When the government determined to decorate the new House of Parliament, Haydon engaged in the competition, but was unsuccessful, and from this defeat he never fairly recovered.

He painted portraits which were vigorous likenesses, but he disdained to flatter, and was not successful. His last works were Uriel and Satan, Curtius Leaping into the Gulf, and others of a kindred nature. He made an exhibition of two of his latest productions in 1846, but it was coldly received by the public. In the same year he died by his own hand. After his death his friends exerted themselves to raise funds for the support of his wife and daughter. The queen settled upon Mrs. Haydon a pension of fifty pounds, Sir Robert Peel contributed a hundred pounds, and Lady Peel assigned her twenty-five pounds a year from funds under her control.

MULREADY.

WILLIAM MULREADY was born at Ennis, Ireland, about the year 1786. When a boy he

went to London with his parents, and at the age of fifteen entered the Royal Academy as a student, where he made good progress. He aimed at first at the classic style, or what, according to the notions of the day, was called high art; choosing such subjects as Polyphemus and Ulysses, Caliban and Trinculo. He however followed the bent of his genius, and devoted himself to the study of nature and less ambitious subjects. He painted, after the manner of the Dutch school, small landscapes, views in Kensington gravel-pits, old houses at Lambeth, and interiors of cottages. He next painted figure-subjects of incidents in every-day life, such as A Roadside Inn, Horses Baiting.

In 1815 Mulready was elected an Associate of the Royal Academy, and in 1816 he was made an Academician.

His early works are characterized by elaborate finish, but those of his later time exhibit greater brilliancy of coloring and an extraordinary amount of finish.

These qualities increased as he advanced in years, and though he lived to a great age, he continued to work with undiminished powers till within a day of his death. Insignificant subjects rose to importance under his earnest and careful treatment, and he produced sketches which are the admiration of artists for their mastery of form, texture, and chiaroscuro.

In 1840 Mulready produced a series of designs illustrative of the "Vicar of Wakefield," from which he received many commissions for pictures. One of them, Choosing the Wedding Gown, is among the most perfect works of the English school in color, expression, and composition. It is now in the South Kensington Museum.

The Sonnet is perhaps his highest effort in point of style. His Fair-Time, Truant Boy or the Last In, and Crossing the Ford are in the Vernon collection.

Mulready died in 1863. In the following year a large collection of his works was exhibited at South Kensington Museum, bearing testimony to the power and variety of his genius. In the same season a collection of his drawings and sketches were sold at extraordinary prices.

CORNELIUS.

PETER VON CORNELIUS, one of the first masters of the modern German school of painting, was born at Düsseldorf in 1787.

When only nineteen years of age he painted some remarkable frescos for the cupola of the old church of Neuss.

In 1811 he went to Rome, and the great importance of the early masters became clearer to him as he studied their choicest productions. While at Rome, Cornelius gained a wide reputation by two cartoons, — Joseph's Interpretation of the Dream, and Joseph's Recognition of his Brethren.

In 1819 he was called to Munich, and entered the service of the Crown-Prince of Bavaria. Here he executed the works upon which his fame principally rests; the large frescos in the saloon of the Glyptothek, illustrating stories of the Greek gods and heroes and various incidents of the Trojan war. Also, in the Ludwig's church, in Munich, which was built for the purpose of affording scope for the genius of Cornelius, a fresco

representing the Last Judgment, which is among the grandest productions of this artist.

The latter is the largest fresco in the world, larger than that of Michael Angelo in the Sistine Chapel.

In 1841 Cornelius was invited by the King of Prussia to Berlin, where he was appointed Director of the Berlin Academy. Among his productions in the Prussian capital are his frescos in the Campo Santo.*

Opinion is divided regarding the merits of this painter, though he is extremely admired by his own countrymen.

French critics regard him as more a thinker than an artist, sacrificing to his conception both truth of color and expression. His works are said to require very often a commentary. He died at Berlin in 1867.

ETTY.

WILLIAM ETTY, a distinguished English painter, was born at York in 1787. Before he was twelve years old he was apprenticed to a printer, and served out his dreary term of seven years, occasionally cheered by dreams of becoming an artist at some future day. When he was free he was assisted by some relations to enter upon the study of art, and after a year's probation was admitted to the Royal Academy as a student. For years he was invariably surpassed by many of his fellow-students, and neither prizes nor medals fell to his share. He was "looked upon as a worthy, plodding person, with no chance of ever becoming a good painter." It was only after six years of

* The Royal Burial-place.

hard study that he obtained a place for a picture in the Exhibition of the Royal Academy. He was thirty-three years of age when his works first began to attract notice, having, as he said, "exhibited nine years to no purpose."

However, it is thought that this did not arise so much from the want of talent exhibited in his works as from his class of subjects, and the technical qualities for which his works are remarkable not being appreciated at the time. He went to Italy to study the great Venetian colorists, and on his return, in 1824, he was elected an Associate of the Academy; in 1828 he was elected Academician. The same year the Royal Scottish Academy purchased the most important of his efforts, the work illustrating the history of Judith and Holofernes.

Etty's pictures now came into great request and brought large prices, and the artist was able amply to repay those who, trusting to his energies, had assisted him in his need.

Among his noted pictures are the Coral-Finders, Venus and her Youthful Satellites Arriving at the Isle of Paphos, Cleopatra's Arrival in Cilicia, Youth at the Prow and Pleasure at the Helm, Dance on the Sands and yet no Footing seen, and Amoret Chained. The best of his large works are in the Scottish National Gallery. The Sirens is in the Manchester Institution.

He died in 1849.

Etty is undoubtedly one of the greatest painters of the modern English school; as a colorist and painter of flesh, he is perhaps unrivalled by any modern artist. Soon after his death a collection of his pictures was exhibited at the rooms of the Society of Arts, in honor

of his genius. It comprised one hundred and thirty paintings, many of them of very large size. His pictures are mostly in private collections.

FIELDING.

COPLEY VANDYKE FIELDING, an English painter in water-colors, was born about 1787.

He was President of the Society of Painters in Water-Colors for many years, and was generally recognized as the representative of that branch of art in England.

Fielding possessed remarkable mechanical dexterity and knowledge of effect, and painted with what would be regarded by some as fatal facility, — contributing about a score of pictures annually to the exhibition of the Water-Color Society. As a painter of marine effects, and of the landscapes of down and glade, he is thought by many to have had, as yet, no equal.

He died in 1855, after a career of steady prosperity. His pictures are in great demand, and command higher prices than those of any of his contemporaries except Turner.

OVERBECK.

FRIEDRICH OVERBECK, a painter of the modern German school, was born at Lübeck in 1789. He commenced his studies as an artist at Vienna in 1806. He adopted, and persisted in carrying out, certain notions on art and the mode of studying it which

were essentially different from those inculcated in the Academy, and consequently he was expelled along with other students who held the same views. He advocated entire devotion to the style of the Italian artists prior to the period of the Renaissance, particularly that of Fra Angelico. In 1809 he went to Rome, where he was soon after joined by Cornelius and Schadow. These artists, animated with similar ideas, and mutually encouraging one another, laid the foundation of a school that now holds a high rank, and has in no small degree influenced the taste for art in Europe at the present time. Overbeck resided in Rome from the time he went there as a student. In 1814 he abjured Lutheranism and embraced the Roman Catholic religion.

A picture of the Madonna which he painted in Rome in 1811 brought him into marked notice.

His chief work is a fresco, at Assisi, the Miracle of Roses of St. Francis.

His oil-pictures are inferior to his frescos, being dry and weak in color. The great painting of the Influence of Religion on Art, in the Städel Institute at Frankfort, is said to be the most favorable specimen of his powers as a painter in oil-colors.

He executed a great number of drawings, remarkable for high feeling, most of which have been engraved.

One of his last undertakings was a series of designs from the Evangelists, a work of great excellence, which has been engraved. As a man he was of singularly grave aspect, though combined with great sweetness of expression. His works bear the stamp of the most sincere piety and integrity of heart.

He died in 1869.

SCHADOW.

FRIEDRICH WILHELM VON SCHADOW was born at Berlin in 1789. He was the son of Johann Gottfried Schadow, an eminent sculptor who was Director of the Berlin Academy of Arts.

At first young Schadow did not give much promise of excellence, but during his first visit to Rome the influence of Overbeck, Cornelius, and others awoke his dormant genius, and both singly and in company with other artists he executed several pictures remarkable for their depth of religious sentiment, as an Explanation of the Dream of Joseph, and the Grief of Jacob when told of the Death of his Son.

While residing in Rome, he passed over to Roman Catholicism.

After he returned to Berlin he was appointed Professor of the Academy, and soon gathered around him a host of brilliant pupils; but in 1826 he went to Düsseldorf as successor to Cornelius in the direction of the Academy there. His pupils followed him, and the Düsseldorf school has since been associated specially with their names.

Among Schadow's more important works are the Holy Family, at Munich, Christ on the Mount of Olives, the Deposition from the Cross, the Adoration of the Shepherds, the Wise and Foolish Virgins, and the Assumption. His Four Evangelists is one of the finest productions of German art.

Schadow was ennobled by the King of Prussia in 1843. He died in Berlin in 1862.

VERNET.

CLAUDE JOSEPH VERNET, a native of Avignon, was born in 1714. He was early instructed in art by his father, who was also a painter, and afterwards went to Italy, where he remained for many years. His reputation became very high as a marine and landscape painter, and he was invited to Paris by Louis XV., who assigned him apartments in the Louvre. One of his principal undertakings was a series of large pictures representing the chief seaports of France. These are fifteen in number, and are to be seen in the Louvre, with many other of his best works. His later style was softer than his earlier. His composition is excellent, and his drawing for the most part good.

ANTOINE CHARLES HORACE VERNET, known as Carle Vernet, son of Claude Joseph, was born at Bordeaux in 1758. He was instructed first by his father, and afterwards at the Academy of Paris, where, in 1782, he gained the chief prize, which enabled him to go to Rome, where he studied for some years. His subsequent success in Paris was great; he became Chevalier of the Order of St. Michael, as also of the Legion of Honor. His chief works are battle-pieces on a large scale; some of the principal among them are the Morning of Austerlitz, the Bombardment of Madrid, the Emperor Giving Orders to his Marshals, Entrance of Napoleon into Milan. He died in 1836.

EMILE JEAN HORACE VERNET, son of Antoine Charles Horace, was born in the Louvre, at Paris, in which pal-

ace his father occupied apartments, in 1789. His youth was passed amid the tumults of the Revolution, and his general education was irregular and incomplete, but his genius for art early showed itself, and in his father he had a capable instructor. He also worked some with M. Vincent, a painter of some celebrity. It was his father's wish that he should go to Rome to study, but as he failed in the competition for the travelling-pension given by the Academy for that purpose, the scheme was abandoned.

He married at an early age, and commenced his independent career as an artist. He chose the same field in which his father had achieved success, seeking, however, for effects in the serious rendering of truth. He had already served for a time as a soldier, and with a practical experience of the details of a soldier's life, he sought to represent scenes in accordance with truth. The success with which he was rewarded was very brilliant; his first pictures of the kind being received with a favor accorded to those of no other artist. Some of his earlier pictures are the Entrance of the French Army into Breslau, the Dog of the Regiment, and the Wounded Trumpeter.

In 1814 the Emperor conferred upon him the title of Chevalier of the Legion of Honor, and in 1825, by Charles X., he was made Officer of the Legion of Honor.

In 1827 he was appointed Director of the French Academy at Rome, whither he went to reside, remaining several years. With Louis Philippe, the services of this artist were in especial request; and one of his greatest works is the series of paintings in the Constantine Gallery at Versailles, commemorative of the triumphs of the French arms in Algeria.

In the Gallery of French History at Versailles are several of his pictures, — Marshal St. Cyr, Battle of Bouvines, and others. His fame mainly rests on his treatment of military subjects, though he several times attempted Biblical subjects. Among these are Hagar dismissed by Abraham, Rebecca at the Fountain, Judith with the Head of Holofernes.

In 1842 he was made Commander of the Legion of Honor; and in the Universal Exposition of 1855 the Grand Medal of Honor was awarded to him.

He painted with extraordinary rapidity, and never changed his original conception, or had occasion to retouch a stroke. His coloring is inferior to his drawing. As a man, he was without pretence or affectation.

He died in Paris in 1863.

ELLENRIEDER.

MARIE ELLENRIEDER, reckoned in Germany the greatest female artist of the present age, was born at Constance in 1791, studied in Munich, and in 1820 went to Rome to perfect her knowledge of art. Her admiration of the old German masters gave a religious bent to her genius. On her return to Germany she resided for some time at Carlsruhe, where she painted a Martyrdom of St. Stephen, as an altar-piece for the Roman Catholic church. She was appointed court-painter at Munich, but has since fixed her residence at Constance. So full of ideal grace and beauty are the heads of her women and children, in particular, that it has been said that "she seems to paint in the

presence of angels"; her coloring, however, is gray, dull, and sombre.

Among her principal works are the Transfiguration of St. Bartholomew, Christ blessing Little Children, Mary and the Infant Jesus, Joseph and the Infant Jesus, St. Cecilia, Faith, Hope, and Charity, and a Madonna.

STANFIELD.

CLARKSON STANFIELD, an English marine and landscape painter, was born at Sunderland about the year 1793. Early in life he went to sea, passing some years in the China seas. He began his artist life by preparing the scenes for plays written by Douglas Jerrold (then in the same vessel), which were played by the midshipmen and sailors. He left the navy in consequence of an injury which he received from a fall, and took to scene-painting to gain a living. In 1826 he exhibited Market-Boats on the Scheldt at the British Institution, which attracted considerable notice.

In 1830 he made his first excursion on the Continent, and the same year exhibited at the Academy his Mount St. Michael, Cornwall, which at once placed him in the foremost rank as a marine-painter. In 1836 appeared his Battle of Trafalgar, and in 1841 his celebrated Castello d'Ischia. His Mazerbo and Lucello, Gulf of Venice, is a fine picture. A Skirmish off Heligoland (1867) was his last contribution to the exhibitions of the Academy. He died in May, 1867.

Stanfield's great merit lies in the skilful combination of land and sea in the same view.

His picture of The Abandoned, representing the hull of a ship rolling in a dark, desolate waste of sea and sky, is very impressive.

A pleasing series of such subjects has been engraved under the title of "Stanfield's Coast Scenery," being forty picturesque views in the English Channel and on the coast of France.

The Vernon Collection of the National Gallery contains a number of this artist's works.

EASTLAKE.

SIR CHARLES LOCK EASTLAKE was born at Plymouth, England, in 1793, was educated at the Charter House in London, and began his artistic studies under Fuseli at the Royal Academy.

He afterwards went to Paris, where he studied and copied the great paintings then collected in the Louvre. Napoleon's return from Elba compelling him to leave France, he went back to his native town and supported himself by portrait-painting. When the Bellerophon, with Napoleon on board, appeared in the port of Plymouth, Eastlake profited by the opportunity and produced his first important picture, — Napoleon at the Gangway of the Bellerophon, attended by some of his Officers. In 1817 he visited Italy and Greece, sketching assiduously. During a residence of several years in Rome he executed his Girl of Albano Leading a Blind Woman to Mass, Pilgrims Arriving in Sight of Rome, and others. In 1823 he exhibited his Bridge and Castle of St. Angelo, and other pictures illustrative of Italian

life. The most famous of his poetical pictures is an illustration of a passage in Byron's "Dream."

In 1830 Eastlake was made a member of the Royal Academy. About this time he devoted himself more especially to religious subjects. Among these may be mentioned Christ Weeping over Jerusalem, Hagar and Ishmael, the Raising of Jairus's Daughter, and Christ Blessing Little Children. These are characterized by a poetic spirituality of conception, a persistent aspiration after ideal beauty in his saints and celestial personages, and a refinement of taste in all the treatment which has not, perhaps, been surpassed in modern times.

The most perfect specimen of his religious art is Christ Weeping over Jerusalem. A repetition of it is in the Vernon Collection of the English National Gallery.

In 1850 Eastlake was made President of the Royal Academy, and received the honor of knighthood. He was Keeper of the National Gallery for many years, and in 1855 he was appointed Director. His later works are distinguished by a refinement and elevation of taste both in the selection and treatment of the subjects; though he is perhaps not so remarkable for his talent as a painter as for his extraordinary knowledge of art.

Sir Charles married, in 1849, Miss Rigby, author of the Baltic Letters.

He died in 1865 at Pisa, whither he had gone for the winter.

LESLIE.

CHARLES ROBERT LESLIE was born in London in 1794, of American parents who were resident

there at the time. The family returned to America in 1799, and a few years later the father died, leaving the family in straightened circumstances. Young Leslie wished to be a painter, but his mother had not the means of giving him the necessary education, and he was placed in a publishing-house in Philadelphia. But having, after three years of his apprenticeship, executed a likeness of a popular actor which attracted notice, a subscription was raised to enable him to study painting in Europe. He accordingly went to England and entered as a student in the Royal Academy. He first attempted subjects in the classical style, but by degrees turned his attention to *genre* painting, in which he distinguished himself. The first picture that brought him into notice was Sir Roger de Coverley Going to Church, exhibited in 1819. In 1821 his picture of May-Day in the Reign of Queen Elizabeth secured his election as an Associate of the Academy. In 1824 his Sancho Panza and the Duchess was exhibited. This is called his best work, and obtained for him the rank of Academician. There is a repetition of it among the paintings bequeathed by Mr. Vernon to the National Gallery.

Great power of expression and a delicate perception of female beauty are the leading points in Leslie's pictures. His principal works are embodiments of scenes from the works of many of the most popular authors, — Shakespeare, Cervantes, Lesage, Molière, Addison, Sterne, and others.

Leslie accepted the appointment of Professor of Drawing at West Point, New York; but after five months he resigned and returned to England. In 1848 he was elected Professor of Painting at the Royal Academy, but resigned in 1851. He died in London in

May, 1859. Leslie's pictures are now very valuable. The London National Gallery contains the largest collection.

HERRING.

JOHN FREDERICK HERRING was born in Surrey, England, in 1795. He was the son of a London tradesman, born in America. When about eighteen, he went to Doncaster in search of employment, and there saw the St. Leger race, which excited in him a desire to paint horses in action. For a time he was a stage-coachman, varying the occupation by the portraiture of the animals he drove. He was so successful that he was induced to devote himself to painting; and in a short time gained a reputation in animal-painting second to no artist in England. For thirty years he took the portraits of the winners at the Doncaster St. Leger races, and painted numerous fox-hunting scenes. His later works are of a more quiet character, many of which have been engraved. Among his latest and most attractive pictures are the Market Morning and the Smithy.

His picture of the Frugal Meal, painted in 1847, is in the Vernon Gallery. Other pictures of his are the Baron's Charger, Feeding, the Country Bait, Pharaoh's Chariot-Horses, Glimpses of an English Homestead.

Herring studied in the school of nature, and his works show an intimate acquaintance with the subjects he represents. He was not, however, entirely self-taught, having been placed by his father in the studio

of A. Cooper, R. A., when a youth, where he remained six months. He was a valued member of the Society of British Artists.

He died at Tunbridge, Kent, in 1865. His son, John Frederick Herring, is also a painter of similar subjects.

SCHEFFER.

JOHN BAPTIST SCHEFFER was born at Mannheim, date unknown. He was possessed of a competent fortune, studied painting under Tischbein, and practised it as a profession, painting portraits and interiors. He established himself at Dordrecht, where he married a lady of talent and taste, who practised miniature-painting and engraving. Under the reign of Louis Napoleon in Holland, he was appointed painter to that prince.

He died at Amsterdam in 1809.

Ary Scheffer, son of John Baptist Scheffer, was born at Dordrecht in 1795. He early displayed a taste for drawing, and was instructed by his father. When he was only twelve years old he exhibited a picture at Amsterdam which was much admired. On the death of his father, the care of the education of Ary and his two brothers devolved upon Madame Scheffer, whose income was considerably reduced, being partially despoiled by the French imperial government. In 1811 the family removed to Paris, where Ary was placed as a pupil with Pierre Guérin. Before he was eighteen years of age, the necessities of his mother's position caused

him to commence producing small works, somewhat in the style of Greuze, but always chaste in sentiment, and not unfrequently tinged with a hue of melancholy. In 1816 he obtained the great prize at Antwerp for a study on the subject of Abraham and the Three Angels, which is preserved in the museum of that city. Later appeared his Mort de Saint-Louis, Le Dévouement des Bourgeois de Calais; also *genre* pieces, such as La Veuve du Soldat, Le Retour du Conscrit, La Sœur de Charité. Compared with his later performances, these works have little merit.

His reputation in high art was first established in 1822, by his picture of the Shades of Francesca* da Rimini and her Lover Appearing to Dante and Virgil. This was followed in 1824 by his Gaston de Foix Found Dead after his Victory at Ravenna, which is in the Historical Museum at Versailles. In 1825 appeared Les Femmes Suliotes. These works were an innovation upon the antique classic school, and in still wider divergence was a class of subjects chosen from the poetry of Goethe, Schiller, Byron, and others. This new style was admired, and the public greatly praised his Marguerite à son Rouet, Faust tourmenté par le Doute, Marguerite à l'Eglise, Marguerite au Jardin, Les Mignons, etc.

Towards the year 1836 his art underwent the third and last phase, — the religious. To this class belong Le Christ Consolateur, Le Christ au Jardin des Oliviers, Le Christ portant sa Croix, and others. One of his latest in this department is La Tentation du Christ. It is original in design and composition, and noble in expression. "The two figures [Christ and the Tempter] stand on the summit of a mountain, and the calm, still

* See Note 8, p. 308.

air around them gives a wonderful sense of height and solitude. The figure of Christ is simple and expressive, even the flow of the drapery being full of significance and beauty. Satan is a very powerful figure, — not the vulgar Devil, but the determined will, the unsanctified power."

In 1846 appeared his celebrated Dante and Beatrice, which is now in the collection of Mr. C. C. Perkins of Boston.

Scheffer has left a few masterly portraits; among them that of his mother is said to be his finest work. The personal character of this artist was distinguished by the same delicacy, ideality, and tenderness for which his works are remarkable. He was a noble, generous friend of humanity, giving freely to all who were in need, and was the ready friend of young artists. He was twice married, his first wife dying early. Many years after, he married again.

He died at Argenteuil, near Paris, in 1858.

He leaves behind him one daughter, who is an artist; his only surviving brother, Henri, is also a painter of considerable reputation.

ROBERTS.

DAVID ROBERTS was born at Edinburgh in 1796. He began life as an apprentice to a house-painter, but, his talent for art being manifest, he was placed at the Trustees' Academy. In 1822 he went to London, where he found employment as a scene-painter at Drury Lane Theatre. In 1826 he exhibited a picture

of Rouen Cathedral at the Royal Academy, which drew attention by its marked ability. He afterwards spent seven years sketching in Spain, Africa, and the East. In 1839 was published the work entitled "Sketches in the Holy Land, Syria, Idumea, Arabia, Egypt, and Nubia," — four volumes containing two hundred and forty-six subjects lithographed by Louis Haghe, and illustrated by an historical commentary furnished by Dr. Croly. It is perhaps the finest and most elaborate thing of the kind ever produced. In 1854 he was selected by the queen to paint for her the Inauguration of the Exhibition in 1851; a task which he performed with admirable success. In his later years he devoted himself to architecture.*

He illustrated many books, and issued the excellent series of lithographs, Spanish Sketches, which attained a great popularity.

He died in 1864.

COROT.

JEAN BAPTISTE CAMILLE COROT, an eminent French landscape-painter, was born at Paris in 1796. He was the son of a merchant, and after leaving the college of Rouen he became a clerk in his father's mercantile house, where he remained until he was twenty years of age. Having a love for art, he then entered the studio of Jean Victor Bertin, whose talent did not accord with the taste of his pupil. He afterwards studied with the painter Michallon, but with as little apparent success, when he resolved to follow his own inspiration, the wisdom of which course was proved by

* See Note 9, p. 308.

his success. Later he went to Italy, where he further pursued his studies.

Corot does not appear to have met with the favor which he deserved for a long time, yet success came at length, and his works are now highly prized, not only in France, but wherever true art is appreciated.

He first exhibited at the Salon in Paris, in 1827, his View from Narny, and the Roman Campagna; in 1839 he exhibited his Souvenir of the Environs of Florence; in 1845, his Homer and the Shepherds; in 1849, Christ in the Garden of Olives, and a View of the Colosseum; and in 1850, a Sunset in the Tyrol.

He produced a great number of works, but it is only within a few years that they have been assigned to the rank which they now occupy. They are to be found in different collections in France, and some of his landscapes have found their way to America, where they are much esteemed.

Corot is perhaps open to criticism at many points, but his works possess a subtle charm, which makes the spectator forget whatever is faulty, and their tranquil beauty seems to forbid any cold, critical examination. He was the farthest removed from all materialism, and his poetic vision seemed to perceive the spirit more than the form of things. His coloring has little depth and richness, but is generally of a pale silvery tone. His management of light was most wonderful, and he seems to have been especially fond of the effects of twilight, that "shadowy boundary that separates the visible from the invisible," and his representations are so full of a mysterious suggestiveness that the spectator seems scarcely aware of either canvas or colors. His landscapes are not literal transcripts of nature, as seen by

the superficial eye, but rather visions of what nature suggested to the mind of the artist.

Any attempt at an outward imitation of his works, without his penetration into the secrets of nature, would prove meaningless and unsatisfying; and indeed there would be found greater difficulty in copying his pictures than the productions of the Dutch school, with all their studied minuteness. They are the product of something beyond skilfulness of hand or an eye for color. His influence upon art, especially that of landscape-painting, must be salutary.

Corot was a man of noble character and of great generosity. He was the kind and efficient friend of struggling artists, and one of the latest acts of his life was the bestowal of an annuity of 1000 francs upon the widow of the artist, Millet.

He died at Paris in February, 1875.

DELAROCHE.

PAUL DELAROCHE, a painter of the modern "Eclectic" school of art in France, was born at Paris in 1797. His real baptismal name was Hippolyte, but he was commonly called Paul by his family. Until 1827 he signed his pictures *Delaroche jeune*, or *H. Delaroche*. He devoted himself first to landscape-painting, but afterwards became a pupil of Baron Gros, under whom he applied himself to the study of the human figure, making rapid progress.

Between the years 1819 and 1823 he acquired some note by painting Scripture subjects; but he first excited

public admiration in 1824, by his St. Vincent de Paul Preaching in the Presence of Louis XIII., and Joan of Arc Interrogated in Prison by Cardinal Beaufort. These exhibit indications of the style for which he afterwards became famous, — a style which endeavored to unite the picturesqueness of the romantic with the dignity of the classic school of art.

In 1826 he produced his Death of President Duranti ; and in 1827, his Death of Queen Elizabeth, which is considered a failure by English critics, though both pictures greatly increased his reputation. In 1831 appeared his Children of Edward IV. in the Tower, and his Cromwell Contemplating the Corpse of Charles I., which is regarded as one of the best of modern historical paintings. In 1833 Delaroche was appointed Professor of the École des Beaux Arts. In 1835 he went to Italy, and while there he married the only daughter of Horace Vernet, who was then Director of the French Academy at Rome. She died not long after.

From 1837 till 1841 Delaroche was engaged on what is probably his grandest work, — the series of paintings executed on the wall of the semicircular saloon of the École des Beaux Arts. The composition contains seventy-four figures of artists, sculptors, painters, and architects. In 1855 a disaster nearly obliterated this great work. On the day appointed for the distribution of prizes in the École des Beaux Arts, the stage which was erected for the purpose took fire, and at first it seemed that the Hemicycle was hopelessly ruined. Instead of being chagrined, Delaroche congratulated himself upon the opportunity of improving it by painting it over. But this was not to be ; he was seized with illness, and died November 4, 1856, while at work

upon a painting of the Death of the Virgin. The Hemicycle was restored by his friend Robert Fleury. It is executed in oil, though many mistake it for fresco.

The characteristic excellences of Delaroche are delicacy of treatment, picturesqueness of conception, harmony of color, and accuracy of drawing, though it is admitted that he rarely, if ever, exhibits the highest quality of creative genius.

Among his last works are Moses in the Bulrushes, which has been beautifully engraved, the Christian Martyr, the Return from Calvary, and the Crown of Thorns. The Girondins is one of this artist's most effective works.

WARREN.

HENRY WARREN, an eminent water-color artist, was born in London in 1798. He was first employed in a counting-house, but, having an intense love for art, he was afterwards placed in the studio of Nollekins, the sculptor. His first paintings were in oil, and one, a subject from Collins's "Ode to the Passions," he repeated in water-color, and sent it for exhibition to the New Society of Painting in Water-Colors. He became a member of this Society at its foundation in 1835, and afterwards became President, which position he filled for more than thirty years, during which time he contributed much, both by his teaching and his example, towards raising the institution to its present eminence. In his later years his health would not admit of the pursuit of his professional labors, and he resigned his position.

Warren's first great picture in water-colors was the Happy Valley, from Rasselas, which exhibited great power in composition and coloring. Among his pictures are many Scripture subjects: Rebecca at the Well, Hagar and Ishmael, Christ and the Woman of Samaria, and others. His Dying Camel in the Desert is well known by the popular engraving of it. Other Eastern subjects are a Halt in the Nubian Desert, Moslem Charity, the Crusaders' First Sight of Jerusalem. Of other subjects may be mentioned Alfred in the Swineherd's Cottage, Happy Nutting-Days, besides numerous English landscapes.

As a man, Warren was much esteemed by all who knew him; it is said of him that "the productions of his pencil are not his only good works."

DELACROIX.

FERDINAND VICTOR EUGÉNE DELACROIX was born at Charenton-Saint-Maurice, near Paris, in 1799. At his birth he seemed likely to inherit a considerable fortune, but just as he was prepared to enter upon his career as an artist, circumstances deprived him of it and left him to struggle unaided. At the age of eighteen he entered the studio of Pierre Guérin.

His first picture, the subject of which was taken from Dante's Inferno, was exhibited in 1822, and attracted much attention. In 1824 he produced the Massacre of Scio, which is in the Luxembourg Gallery.

Later appeared his Christ in the Garden of Geth-

semane, the Blind Milton Dictating Paradise Lost, Cardinal Richelieu, and others. Still later, the Prisoner of Chillon, Cleopatra, Hamlet Contemplating the Skull of Yorick, Death of Marcus Aurelius, and the Farewell of Romeo and Juliet.

In 1831 Delacroix made a voyage to the East, and his later representations of sacred subjects show the influence of his travels there.

In 1834 he commenced the decoration of the throne-room in the Chamber of Deputies, which he finished in 1837. It consists of allegorical representations of Justice, Law, Force, Vengeance, War, Industry, and Agriculture. He also painted the cupola of the Library of the Chamber of Peers, completing it in 1848. In many of the churches of Paris there are religious pictures by this artist. His Jewish Wedding is in the Luxembourg Gallery. His Battle of Taillebourg is in the Battle Gallery at Versailles.

Delacroix has been compared to Tintoretto in his unrestrained energy, and in his sentiment of the tragic in the real. He has also been styled the Victor Hugo of painting. He is remarkable for his boldness of conception and for his coloring, though the latter is more powerful than harmonious. His drawing is vigorous, but sometimes incorrect. What renders his pictures so attractive is a certain dramatic energy of execution, with brilliant effects of light and shadow. His favorite among the old masters was Paul Veronese.

Delacroix died in Paris in 1863, and was buried in Père la Chaise.

LANDSEER.

SIR EDWIN HENRY LANDSEER, a very celebrated English animal painter, was born in London in 1802. He was the youngest son of JOHN LANDSEER (1769–1852), a painter, engraver, and writer on art.

Edwin Landseer spent the earlier years of his life in the home of his father, to whom he was most affectionately attached. John Landseer managed his son's affairs long after he became an established painter, settling the prices of his pictures, and charging himself with all the business of his youngest son. Edwin was diffident and retiring in his tastes, and this affectionate arrangement suited him so well that, when the time came for him to have an establishment of his own, he seems to have regretted the necessity. He purchased a small house with garden attached, at St. John's Wood, near Regent's Park. A large barn upon the place was made into a studio, in which the greater number of his pictures were painted. The artist was obliged to borrow the money to pay for his home, and the loan was returned in twenty-pound instalments. The house was enlarged as the wants of the owner demanded and his means increased. His sister became his housekeeper, and it is believed that it was in this home of his youngest son that John Landseer died, and here the artist passed nearly fifty years of his busy life. His early work shows the most careful and laborious execution, and this conscientious painstaking bore good fruit in his later work. He was a very prolific painter, and his works are highly appre-

ciated by his countrymen, as they also are in America. His humor was delicate and refined, and his more pathetic representations show a remarkable depth of feeling. Though producing an almost unlimited number of pictures he never slighted them, and they exhibit an extraordinary variety.

Landseer has been criticised as giving too much expression to his animals, making them too human; but those who have a strong love for animals, and have observed them closely, will scarcely think that he has done more than justice to "our dumb fellow-citizens."

His treatment of landscape in some of his paintings shows how strong was his appreciation of the grand and the picturesque in nature. Among his more noted pictures are Chevy Chase (1826), in the collection of the Duke of Bedford, Woburn Abbey, England; Illicit Whiskey Still (1829), now in the South Kensington Museum; High Life and Low Life (1831), in the London National Gallery; Jack in Office (1833), in the South Kensington Museum; Suspense (1834), in the South Kensington Museum; The Shepherd's Chief Mourner (1837), in the South Kensington Museum; Dignity and Impudence (1839), in the London National Gallery; and The Stag at Bay (1846), in the London National Gallery. The Connoisseurs, painted in 1864, is a favorite picture, a humorous production, interesting from Landseer's own portrait represented, and the portraits of two dogs watching the artist's work appreciatively. Shoeing, painted in 1844, is an admirable portrait of a bay mare, "Old Betty," painted for her owner. She stands near the anvil of the farrier, without a halter, as was her habit. It is said that she was so fond of being shod that she would go of her

own accord to the farrier. The painting is now in the London National Gallery.

His Shepherd's Chief Mourner is by some regarded as his master-piece. Other pictures are as skilfully painted, perhaps, but for deep and poetic feeling nothing among his productions excels it. All is in keeping; the color is sober and subdued, and the faithful dog, keeping his last affectionate watch, is as motionless as the figure of his dead master. The solitary chamber, the Bible with the spectacles which have been used for the last time, add to the pathos of the scene. It was painted in 1837, and is now in the South Kensington Museum.

His Children of the Mist, painted in 1853, is a very attractive picture. The coloring is very soft, and there is a wonderful effect of moisture in the atmosphere. The engraving of this work admirably represents the effect of fog, but in the painting it is so real that the spectator might almost feel the woodland mist. It is owned by Jesse Haworth, Esq., of Manchester, England.

In 1850 Landseer received the honor of knighthood. We may believe that his long and laborious life was a peaceful and happy one, though in his later years he was subject to attacks of nervous depression. He died in 1873, and was buried with honor in St. Paul's Cathedral.

Thomas Landseer, eldest brother of Sir Edwin Landseer (1796–1880), was one of the most distinguished engravers and etchers of the time. To his talent and skill we are indebted for many excellent translations of Sir Edwin's pictures. His fine engraving of the

celebrated Horse Fair (1861), by Rosa Bonheur, is well known.

Charles Landseer, an elder brother of Sir Edwin (1799–1879), was an historical painter, and was keeper of the Royal Academy for many years. Among his pictures are Plundering of Basing House, now in the London National Gallery; and Clarissa Harlowe in the Prison Room of the Sheriff's Officer, also in the National Gallery.

WEIR.

Robert Walter Weir, an eminent American historical and landscape painter, was born at New Rochelle, New York, in 1803. He studied at first under John Wesley Jarvis, and after practising his art in New York until 1824 he went to Florence for further study, and a year later to Rome. In 1829 he was elected a member of the National Academy; in 1832 he was appointed professor of drawing in the Military Academy at West Point, a position which he held for forty-two years. He painted a number of portraits, but he is best known as an historical painter. Among his important works in this department is his Embarkation of the Pilgrims, painted in 1845 in the rotunda of the Capitol at Washington. This includes many portraits; among them, William Bradford and Mrs. Bradford, Elder William Brewster, Governor Carver, Mrs. Carver and child, William Robinson, pastor of the congregation, Miles Standish and his wife Rose, and others. Among his other historical works are Colum-

bus before the Council of Salamanca, The Landing of Hendrik Hudson, and The Last Communion of Henry Clay. Taking the Veil is one of his well-known pictures and one of great beauty. His Church of the Holy Innocents at Highland Falls, West Point, painted in 1847, is in the Corcoran Gallery of Art in Washington. Among his religious paintings may be mentioned The Evening of the Crucifixion, 1867; Christ in the Garden, 1873; and Our Lord on the Mount of Olives, 1877.

This artist's works are attractive in coloring, and in the management of accessories he was especially successful. He died in New York in 1889.

John Ferguson Weir, a son of the preceding, was born at West Point in 1841. He was the pupil of his father, and in 1861 opened a studio in New York, and in 1866 was elected a member of the National Academy. In 1869 he went abroad, and after his return was appointed director of the Yale School of the Fine Arts in New Haven. He painted various portraits and landscapes, but among his best-known and important works may be mentioned Forging the Shaft, 1868, and The Gun Foundry, shown at the Paris Salon in 1867. The original of the first named of these pictures was burned, but the artist painted a replica which was in the Paris Exposition of 1878. The Confessional is one of his finest productions. His composition and coloring are to be praised, and his pictures are remarkable for feeling and sentiment.

Julian Alden Weir, brother of the preceding, was born at West Point in 1852. He was a pupil of his

father, and later studied in Paris under Gérôme for several years. His portraits are of especial excellence, and his genre pictures are much admired. He is a member of the National Academy, and was one of the founders of the Society of American Artists.

KAULBACH.

WILHELM VON KAULBACH, a German historical painter, was born at Arolsen in 1805. He studied under Cornelius at the Düsseldorf Academy and afterwards accompanied his master to Munich. He later went to Rome, and in 1847 was called to Berlin to decorate the New Museum with frescos. This occupied him for many years. It consists of six large frescos adorning the walls of the great staircase forming the centre of the building. These represent important epochs in the history of mankind, beginning with The Fall of Babel; the second is The Prosperity of Greece; the third is The Destruction of Jerusalem by Titus; the fourth, The Battle of the Huns, which is considered the finest of the series. The fifth pictures The Crusaders before Jerusalem, and the sixth is a representation of The Age of the Reformation. This scene comprises a great number of historical personages and portraits which render it exceedingly interesting. These include the heroes of the Reformation, also portraits of poets, artists, inventors, scientists, and others.

These frescos are among the most important works of modern art. They exhibit not only the skill of the painter, but a vast amount of learning and patient

study. They will repay a careful study, while each scene contains beautiful single figures and groups which reward the most hasty survey.

Kaulbach was appointed director of the Academy at Munich, and he died in that city in 1874.

MILLET.

JEAN FRANÇOIS MILLET, a very eminent French painter, was born at Gruchy, near Greville, Manche, France, in 1814. His father was a farmer, and in his youth he worked as a farm laborer. As he grew to manhood his taste and talent for drawing became manifest, and in 1832 he was placed at Cherbourg with Monchel, who secured for the promising student an annuity which enabled him further to prosecute his studies. In 1837 he went to Paris and became the pupil of Paul Delaroche. The first picture which he exhibited at the Salon was a portrait, in 1840. For years he had a struggle to maintain himself, and in 1848 he was among those who fought at the barricades in Paris. In 1849 Millet settled at Barbizon, near Fontainebleau, where the remainder of his life was spent in the production of his numerous paintings.

Among his well-known works are The Sower (1849); The Gleaners (1857); Sheep Shearers (1860); Wool Carding (1863); and Shepherdess and Sheep (1864). His pictures are to be seen in many collections, and his drawings, which are numerous, are greatly prized.

One of his best-known pictures, and perhaps the most general favorite among them all, is The Angelus, painted in 1859. Many of his pictures express a pa-

thetic patience with a life of hard work, with little to redeem its plodding monotony. The Angelus gives a touch of higher sentiment. The accessories are few, all is very simple, but it tells the story. It is early evening, and two peasants, a man and a woman, are about finishing their hard day's work in the field. The field is rough and barren, and in the distance a church shows dimly. The moment represented is that of the sounding of the Angelus bell from the distant church. They pause in their rough work and stand with bowed heads in an attitude of deep reverence and repose, as if the call to prayer lifted them for the time above the thoughts of their rude labors.

This picture was purchased in 1889 by the American Art Association for 580,650 francs, and was brought to America. In 1890 it was bought by the agents of M. Chauchard for the sum of $150,000, and returned to France. M. Chauchard has signified his intention of having it finally placed in the Louvre.

No artist has ever depicted peasant life with the pathos and reality which mark the productions of Millet. He painted with intense feeling, and his pictures do not fail to touch the sympathies of the spectator. His coloring is not striking, but it is rich and harmonious in quality.

Millet was a man of nobleness and sincerity of character. His life was an heroic struggle with hardship and privation, but he was happy in his family, and that he was happy in his work the number and character of his productions abundantly testify. In his portrayals of peasant life one may trace the experiences of his own life of heroic and patient endurance.

He died at Barbizon in 1875.

MEISSONIER.

JEAN LOUIS ERNEST MEISSONIER, a French historical and genre painter, was born at Lyons in 1815. His early life was one of poverty and struggle. In 1830 he went to Paris and became the pupil of Léon Cogniet, though he seems not to have been largely indebted to any teaching. The talents and originality, and the robust physique with which he was endowed, united with the energy and untiring industry which characterized him, rendered success sure, soon or late. He began his artistic labors as an illustrator of books, but he early began to paint pictures of genre subjects, of very small size, executed with extreme care. In 1861 he became a member of L'Académie des Beaux Arts.

His habit of occupying himself in drawing at every spare moment was turned to good account by a shrewd publisher with whom he had dealings in his youth. It is said that the publisher made a practice of keeping the young artist waiting in an anteroom which was furnished with a table supplied with pencils and paper which Meissonier regularly covered with valuable sketches of which the publisher made a profitable use.

His pictures represent a great variety, though he appears to have had a preference for military subjects. All his pictures show great attention to detail and are of the most microscopic finish.

This painter's works are not in general remarkable for feeling or warmth of sentiment, though it is said that two pictures exhibited at the Salon in 1839 were

marked by an expression of intense sympathy. These were The Doctor, and The Monk at the Bedside of a Patient, probably inspired by the work of Bernardin de St. Pierre, as the artist was at that time engaged in illustrating the story of Paul and Virginia.

Many of Meissonier's pictures are owned in America. One of his most celebrated historical works is in the Metropolitan Museum of Art in New York. It is the "1807," representing Napoleon in Triumph, belonging to the series of four called The Napoleon Cycle. Upon this picture he is said to have labored for fifteen years; every figure was drawn from life, and the horses were modelled by him in wax to be drawn. For his "1814," of the same series, he borrowed the identical coat worn by Napoleon, and had it copied by a tailor with every crease and button; in this, seated upon a wooden horse in imitation of the white horse of the Emperor, he studied himself in a mirror.

His Napoleon III. at Solferino, painted in 1861, is one of his larger canvases. With its numerous figures all drawn with great care, and its reality of coloring, it is a very impressive work. It is in the Luxembourg Gallery in Paris.

Two of his noted pictures, Le Graveur à l'Eau forte, and Le Cavalier à sa Fenêtre, were presented by the artist to the state, and are in the Louvre in Paris.

Meissonier was independent of all styles and schools. He enjoyed the great success of his art during his life; his works were many, and brought him much wealth as well as fame. Enormous prices have been paid for his productions, all of which represent unstinted labor and unsparing pains. His life was in some degree solitary, for the reason that his art was so different

from that around him. He loved his art, but he was always the faithful champion of truth and justice. He was devoted and sympathetic to his friends, and generous in his gifts to those who needed aid. He was retiring in his tastes, and when, in his mature years, he was able to live like a prince, he was "as moderate as a soldier on the march." He died in Paris in 1891.

NOTES.

Note 1. GIOTTO. — Page 7.

It is proved by historical evidence that these frescos are not the work of Giotto, but of some artist who imitated his style. Authentic records show that Giotto labored at Naples, and he no doubt exercised an influence upon Neapolitan art. The frescos of the Incoronata are probably by an inferior artist, but they bear a marked resemblance in their composition and arrangement to his authentic works. In the church of St. Francis, at Assisi, where Giotto executed remarkable allegorical works, are to be traced some of the same characteristics.

Note 2. DA VINCI. — Page 54.

A copy of the Last Supper by one of Leonardo's best pupils, Marco Oggione, was painted in 1510 for the Certosa, or Chartreuse Convent at Pavia. During the revolution it was carried to Milan, where it remained for a long time. After the treaty of Paris it was taken to England and exhibited. Sir Benjamin West, who was at that time President of the Royal Academy, made a most favorable report of its merits, and it was finally purchased by the Academy. It has recently been framed and covered with glass, and placed in the Diploma Gallery of the Royal Academy, where it is now accessible to the public, though the authorities do not permit it to be copied or photographed. It is in excellent preservation, and together with the cartoons by Leonardo enables one to form a just conception of the great original.

Note 3. DA VINCI. — Page 55.

The picture of Modesty and Vanity, in the Sciarra Colonna Gallery in Rome, is supposed by some to be the work of Leonardo's pupil, Luini.

One by one the works once supposed to be the work of the master's hand are now attributed to one or another of his gifted pupils. The portrait of Mona Lisa (La Joconde) in the Louvre, however, is still free from any shade of suspicion as to its authenticity. This fascinating "vampire" with the mysterious, "ineffable smile," still maintains its place, though the warm tints and vivid carnations that charmed its early admirers have vanished.

NOTE 4. FRA BARTOLOMEO. — PAGE 64.

Mariotto Albertinelli, pupil and imitator of Fra Bartolomeo, approaches very near to his master in beauty of coloring. The picture for which Albertinelli is chiefly celebrated is the Visitation, preserved among the treasures in the Tribune of the Uffizi, in Florence.

NOTE 5. DEL PIOMBO. — PAGE 100.

This picture has become so dark that it is difficult to detect the finer points of expression in the midst of its sombre shadows.

NOTE 6. TINTORETTO. — PAGE 126.

A late publication of Venetian records proves that Tintoretto was born in 1518.

NOTE 7. MENGS. — PAGE 230.

An Adoration of the Shepherds, by Mengs, is in the Corcoran Gallery of Art, in Washington. In coloring it is very fine, and the light proceeds from the Divine Infant as in his Nativity. The picture is from the collection of Joseph Bonaparte, ex-King of Spain, who brought it from Madrid, where Mengs's finest portraits were produced.

NOTE 8. SCHEFFER. — PAGE 287.

In allusion to the conception of this figure the artist said: "If I have unconsciously borrowed from any one in the design of the 'Francesca' it must have been from something I had seen among Flaxman's drawings."

NOTE 9. DAVID ROBERTS. — PAGE 289.

A large collection of the works of David Roberts, in oil and water-colors, is in the possession of his son-in-law, Henry Bicknell, Esq., at Cavendish House, Clapham Commons, London.

CATALOGUE OF IMPORTANT PAINTINGS

AND THEIR LOCATION.

Abbate, Niccolò dell'. Altar-piece.	*Gallery, Dresden.*
Rape of Proserpine.	*Stafford House Gallery, England.*
Albani, Francesco. Four Seasons.	*Borghese Gallery, Rome.*
Frescos.	*Torlonia Palace,* "
Religious Paintings.	*Gallery, Bologna.*
Mythological Paintings.	" *Dresden.*
Albertinelli, Mariotto. Visitation.	*Uffizi, Florence.*
Aldighiero. Frescos.	*Church of S. Giorgio, Padua.*
Frescos.	*Church of S. Felice,* "
Allegri (Correggio). Altar-piece.	*Gallery, Dresden.*
Riposo.	*Uffizi, Florence.*
Madonna.	" "
Frescos in Convent of S. Paolo.	*Parma.*
Frescos in S. Giovanni, Ascension and Coronation of the Virgin.	"
Assumption.	*Duomo,* "
Cartoons of Assumption.	*British Museum, London.*
La Vierge au Panier.	*National Gallery,* "
Madonna, La Zingarella.	*Gallery, Naples.*
" della Scodella.	" *Parma.*
" " Scala.	" "
St. Jerome.	" "
Holy Night (Notte).	" *Dresden.*
Reading Magdalen	" "
Christ on the Mount of Olives.	*Gal. of Duke of Wellington, England.*
Ecce Homo	*National Gallery, London.*
Leda.	*Museum, Berlin.*
Io.	" "
Danae.	*Borghese Gallery, Rome*
Jupiter and Antiope.	*Louvre, Paris.*
Ganymede borne through the Air by the Eagle.	*Gallery, Vienna.*
Marriage of St. Catherine.	*Museum, Naples.*
" " "	*Louvre, Paris.*
Madonna hushing the Child.	*Hermitage, St. Petersburg.*
" " "	*Esterhazy Gallery, Pesth.*
" and St. Francis.	*Gallery, Dresden.*
" " St. Sebastian.	" "

Allegri (Correggio). Madonna and St. George. *Gallery, Dresden.*
Madonna and Child, and St. Anthony. *Castle Sanssouci, Potsdam.*
Allori, Cristofano. Judith with Head of Holofernes. *Pitti Palace, Florence.*
S. Julian. " "
Beato Manetto. *Church of the Servi,* "
Isabella of Milan pleading with Charles VIII. for Peace for her Father. *Borghese Gallery, Rome.*
Allston, Washington. Uriel in the Sun. *Trentham Hall, England.*
Elijah in the Wilderness. *Museum of Fine Arts, Boston.*
Jacob's Dream. *Petworth, England.*
Jeremiah dictating his Prophecy of the Destruction of Jerusalem. *Yale College, New Haven.*
The Valentine.
Rosalie. *Coll. of Mr. Nathan Appleton, Boston.*
Dead Man restored to Life by touching the Bones of Elisha. *Academy of Fine Arts, Phila.*
Isaac of York. *Athenæum, Boston.*
Altdorfer, Albrecht. Victory of Alexander over Darius. *Gallery, Munich.*
Landscape. *Landauer Brüderhaus, Nuremberg.*
History of Susannah. *Gallery, Munich.*
Altar-piece. " *Augsburg.*
Nativity of the Virgin. " "
Alunno, Niccolò. Madonna. *Franciscan Church, Diruta.*
Annunciation. *S. Maria Nuova, Perugia.*
Frescos. *S. Maria fuori la Porta, Foligno.*
Madonna. *Museum, Berlin.*
Altar-piece. *Cathedral, Assisi.*
Angelico, Fra (da Fiesole). Frescos. *Convent of St. Mark, Florence.*
Paintings. *Chapel of St. Lawrence, Vatican, Rome.*
Panel-pictures. *Gallery, Florence.*
" *Uffizi,* "
Paintings. *S. Domenico, Perugia.*
Madonna. *Städel Institute, Frankfort.*
Coronation of the Virgin. *Uffizi, Florence.*
" " " *Louvre, Paris.*
Deposition from the Cross. *Academy, Florence.*
Three Saints. *Yale College, New Haven.*
Appiani, Andrea. Frescos. *Sta. Maria di S. Celso, Milan.*
" *Imperial Palace and Villa Bonaparte,* "
Rinaldo in the Garden of Armida.
Backhuysen, Ludolph. Sea-piece. *Gallery, Paris.*
Barbarelli, Giorgio (Giorgione). Portraits. *Manfrini* " *Venice.*
Portrait of Himself. " *Munich.*
Saul and David *Borghese* " *Rome.*
David with the Head of Goliath. *Imperial* " *Vienna.*
Concert. *Pitti Palace, Florence.*
Warrior and another Figure. *Uffizi,* "

Barbarelli, Giorgio (Giorgione).

Daughter of Herodias.	*Louvre, Paris.*
Holy Family.	" "
Jacob greeting Rachel.	*Gallery, Dresden.*
The Circumcision of Christ.	*Yale College, New Haven.*
Portraits of Andrea Gritti and his Sisters,	" "

Barbieri, Gian Francesco (Guercino).

St. William of Aquitaine.	*Gallery, Bologna.*
Virgin appearing to St. Bruno.	" "
Dido's Last Moments.	*Spada Gallery, Rome.*
St. Peter raising Tabitha.	*Pitti Palace, Florence.*
Incredulity of Thomas.	*Vatican, Rome.*
Dismissal of Hagar.	*Gallery, Milan.*
Pictures.	*Church, Cento.*
Sibyl.	*Tribune, Florence.*
Barry, James. History of Human Culture.	*Adelphi, London.*
Victors at Olympia.	" "

Bartolomeo, Fra (Baccio della Porta).

St. Peter and St. Paul.	*Quirinal, Rome.*
Birth of Christ.	*Uffizi, Florence.*
Circumcision of Christ.	" "
Altar-pieces.	" "
"	*Academy,* "
Altar-piece.	*S. Romano, Lucca.*
St. Mark.	*Pitti Palace, Florence.*
Heads in Fresco.	*Academy,* "
Last Judgment.	*Chapel of S. Maria Nuova,* "
Assumption.	*Museum, Naples.*
Altar-pieces.	*Louvre, Paris.*
Presentation in the Temple.	*Imperial Gallery, Vienna.*
Altar-piece.	*Yale College, New Haven.*
Bassano (Jacopo da Ponte). Fresco.	*On house of Michieli family, Venice.*
Entombment of Christ.	*S. Maria, Padua.*
Nativity.	*Louvre, Paris.*
St. Roch interceding with the Virgin.	*Vicenza.*
Crucifixion.	*Museum, Berlin.*
Portrait.	*Yale College, New Haven.*

Beechey, Sir William.

Review of Horse-Guards.	*Hampton Court, England.*
Pictures.	*Dulwich Gallery,* "
Bellini, Gentile. Two Pictures.	*Academy, Venice.*
St. Mark.	*Brera, Milan.*
Bellini, Jacopo. Crucifixion.	*Museo Civico, Verona.*
Bellini, Giovanni. Altar-piece.	*S. Maria dei Frari, Venice.*
Christ at Emmaus.	*S. Salvatore,* "
" "	*Manfrini Gallery,* "
Transfiguration.	*Museum, Naples.*

Bellini, Giovanni. Series of Works. *Museum, Berlin.*
Pieta. *Museum of Art, Stuttgart.*
Berghem, Nicholas. Le Fagot. *Collection of Lord Ashburton, England.*
Betto, Bernardino di (Pinturicchio). Painting. *Academy, Perugia.*
Wall Paintings. *Duomo, Sienna.*
Paintings. *Chapel of Duomo, Spello.*
Frescos. *Church of S. Croce in Gerusalemme, Rome.*
" " *S. Maria in Araceli,* "
" " *S. Maria del Popolo,* "
" " *S. Onofrio,* "
Bird, Edward. Good News.
Choristers Rehearsing.
The Will.
Field of Chevy Chase.
Bonvicino, Alessandro (Il Moretto).
Virgin and Two Children with St. Anna. *Museum, Berlin.*
Adoration of the Shepherds. " "
Judith. *Hermitage, St. Petersburg.*
Altar-piece. *Städel Institute, Frankfort.*
Bordone, Paris. Fresco. *S. Vincenzio, Treviso.*
Presentation of Ring of St. Mark. *Academy, Venice.*
Portrait of Bianca Capello. *Yale College, New Haven.*
Madonna and Child with Mary Magdalene. *Manfrini Gallery, Venice.*
A Riposo. *Pitti Gallery, Florence.*
Botticelli, Sandro. Madonna. *Uffizi, Florence.*
" *Louvre, Paris.*
Two Madonnas. *Museum, Berlin.*
Madonna and Child. *Yale College, New Haven.*
Frescos. *Sistine Chapel, Rome.*
Madonna with seven Candle-bearing Angels. *Museum, Berlin.*
Brée, Matthæus Ignazius van. Death of Cato.
Leyden Burgomaster. *Town House, Leyden.*
Count Egmont receiving Spiritual Consolation before his Execution.
Rubens dictating his Dying Testament.
Breughel, Jan. (*Velvet.*) Paradise. *Gallery, Hague.*
Breughel, Pieter. Crucifixion. *Gallery, Vienna.*
Tower of Babel. " "
Procession to Calvary. *Yale College, New Haven.*
Breughel, Pieter (The Younger). Paintings. *Museum, Antwerp.*
" " *Berlin.*
Bril, Matthew. Frescos. *Vatican, Rome.*
Bril, Paul. Landscapes. *Rospigliosi Palace,* "
" *Pitti Palace, Florence.*
Tower of Babel. *Museum, Berlin.*
Pictures. *Louvre, Paris.*
Brouwer, Adrian. Masterpieces. *Munich.*

Buonarotti, Michael Angelo.
Soldiers bathing in the Arno. *Painted for Ducal Palace, Florence.*
Frescos. *Sistine Chapel, Rome.*
Easel picture. *Uffizi, Florence.*
Holy Family. *Corsini Gallery, Rome.*
Dream. (Copy.) *National " England.*
Venus kissed by Love. *Museum, Naples.*
Burgkmair, Hans. Crucifixion. *Gallery, Dresden.*
Christ and the Virgin enthroned. " *Augsburg.*
Virgin and Child. *Chapel of St. Maurice, Nuremberg.*
Crucifixion. *Gallery, Augsburg.*
Adoration of the Kings. " "
St. John at Patmos. " *Munich.*
Cagliari. (*See* Veronese.)
Cano, Alonso. Deposition from the Cross. *Louvre, Paris.*
Body of Christ wept over by the Angels. *Gallery, Madrid.*
Cantarini, Simone. Madonna upborne by Angels. " *Bologna.*
Head of Guido when old. " "
Caracci, Agostino. Communion of St. Jerome. *Gallery, Bologna.*
Venal Love. *Yale College, New Haven.*
Caracci, Annibale. Frescos. *Farnese Palace, Rome.*
St. Roch distributing Alms. *Gallery, Dresden.*
Holy Family. *Uffizi, Florence.*
" " *Museum, Berlin.*
Landscapes. *National Gallery, England.*
Greedy Eater. *Colonna Palace, Rome.*
" " *Museum, Naples.*
Caracci, Lodovico. Pietà. *Corsini Gallery, Rome.*
Pictures. *Louvre, Paris.*
Caravaggio, Michael Angelo Amerighi da.
Death of the Virgin. *Louvre, Paris.*
Beheading of St. John. *Cathedral, Malta.*
Cheating Gamester. *Sciarra-Colonna Palace, Rome.*
Card Players. *Gallery, Dresden.*
Guard Room with Card Players. " "
Tribute Money. *Museum of Art, Stuttgart.*
Caravaggio, Polidoro. Scene from the History of Psyche. *Louvre, Paris.*
Christ bearing his Cross. *Museum, Naples.*
Carpaccio, Vittore. History of St. Ursula. *Academy, Venice.*
Presentation of Christ. " "
Frescos. *S. Giorgio, "*
St. Stephen. *Brera, Milan.*
Altar-piece. *S. Vitale, Venice.*
Consecration of St. Stephen. *Gallery, Berlin.*
Cavalieri d'Arpino, Il. (*See* **Cesari.**)
Cavallini, Pietro. Mosaics. *S. Maria in Trastevere, Rome.*
Frescos. " " "

Cavallini, Pietro. Annunciation. *Yale College, New Haven.*
Virgin Enthroned. *S. Grisogono, Rome.*
Cesari, Giuseppe. Frescos. *S. Silvestro a Monte Cavallo, "*
Cigoli, Lodovico Cardi da. Martyrdom of St. Stephen. *Uffizi, Florence.*
Christ walking on the Sea with St. Peter. *Pitti Palace, Florence.*
Paintings. *S. Maria Maggiore, Rome.*
Ecce Homo. *Pitti Palace, Florence.*
Flight into Egypt. *Louvre, Paris.*
Healing of the Lame Man. *Vatican, Rome.*
Cimabue, Giovanni. Madonna. *Academy, Florence.*
" *S. Maria Novella, "*
Wall Paintings. *S. Francesco, Assisi.*
Madonna and Child with Saints. *Yale College, New Haven.*
Claude Lorraine.
Morning, Noon, Evening, Twilight. *Royal Gallery, St. Petersburg.*
Clouet, François (Janet). Portraits. *Louvre, Paris.*
" *Hampton Court, England.*
Drawings. *Castle Howard, "*
Copley, John Singleton. Death of Lord Chatham. *Nat. Gal., England.*
Death of Major Pierson. " "
Assassination of Buckingham.
Portrait of John Hancock. *Faneuil Hall, Boston.*
" of Samuel Adams. " "
" of Lady Frances Deering Wentworth. *Lenox Library, N. York.*
Cornelius, Peter von. Frescos. *Saloon of the Glyptothek, Munich.*
Cartoons of the above Frescos. *National Gallery, Berlin.*
Frescos. *Church, Neuss.*
Joseph's Interpretation of the Dream.
Joseph's Recognition of his Brethren.
Frescos. *Ludwig's Church, Munich.*
Cartoons of the above Frescos. *National Gallery, Berlin.*
Frescos. *Campo Santo, "*
Cartoons of the above Frescos. *National Gallery, "*
Hagen throwing the treasure of the Nibelungen into the Rhine. " " "
Christ in Hell. *Gallery Count Raczynski, "*
Allegorical Group. " " "
Wise and Foolish Virgins. *Gallery, Düsseldorf.*
Holy Family. *Shack's Collection, Munich.*
Corradi, Domenico (Ghirlandajo). Frescos. *Capella di Sassetti, Florence.*
" *S. Maria Novella, "*
" *Sistine Chapel, Rome.*
" *Church of Ognissanti, Florence.*
Adoration of the Kings. *Church of the Innocenti, Florence.*
" " *Uffizi, "*
Madonna. *Academy, "*
Visitation. *Louvre, Paris.*

Corradi, Domenico (Ghirlandajo). Portrait. *Yale College, New Haven.*
Madonna. *Museum, Berlin.*

Correggio. (*See* **Allegri.**)

Cousin, Jean. Last Judgment. *Louvre, Paris.*
Painted Window. *St. Romain, Sens.*
" Windows. *St. Gervais, Paris.*

Craeyer, Gaspard de. Virgin and Child. *Gallery, Vienna.*
Judgment of Solomon. " *Ghent.*
St. Rosalie crowned by the Infant Christ. " "
Martyrdom of St. Blaise. *Museum,* "
Miraculous Draft of Fishes. *Gallery, Brussels.*
St. Paul and St. Anthony. " "
Elijah fed by Ravens. *Museum, Antwerp.*

Cranach, Lucas. Repose in Egypt. *Sciarra-Colonna Palace, Rome.*
Crucifixion. *Church, Weimar.*
Samson and Delilah. *Gallery, Augsburg.*
Virgin and Saints. *Marktkirche, Halle.*
Mary Magdalene. *Wallraf-Richartz Museum, Cologne.*
Suicide of Lucretia. *Old Pinakothek, Munich.*
Madonna among the Pines. *Cathedral, Breslau.*
Deposition from the Cross. *Museum of Fine Arts, Boston.*

D'Avanzo. Frescos. *Church of S. Giorgio, Padua.*

David, Gheerardt. Baptism of Christ. *Academy, Bruges.*
Crucifixion. *Museum, Berlin.*
Judgment of King Cambyses. *Academy, Bruges.*
Punishment of the Culprit. " "
Adoration of the Magi. *Gallery, Brussels.*

David, Jacques Louis. Horatii. *Louvre, Paris.*
Death of Socrates.
Loves of Paris and Helen. *Louvre, Paris.*
Brutus condemning his Son.
Napoleon crossing the Alps. *Royal Palace, Berlin.*
" " " *Gallery, Versailles.*
Coronation of Napoleon.
Cain meditating the Death of Abel.
Love and Psyche.
Wrath of Achilles.
The Sabine Women. *Louvre, Paris.*
Leonidas at Thermopylæ. " "

Delacroix, Ferdinand Victor Eugène.
Massacre of Scio. *Louvre, Paris.*
Christ in the Garden of Gethsemane.
The Blind Milton dictating Paradise Lost.
Cardinal Richelieu.
Prisoner of Chillon.
Cleopatra.
Hamlet contemplating the Skull of Yorick.

Delacroix, Ferdinand Victor Eugène.

Death of Marcus Aurelius.
Farewell of Romeo and Juliet.
Frescos. *Chamber of Deputies, Paris.*
" *Library Chamber of Peers,* "
Jewish Wedding. *Louvre,* "
Battle of Taillebourg. *Battle Gallery, Versailles.*
Dante and Virgil in the Infernal Regions. *Louvre, Paris.*
Apollo's Victory over the Python. " "
Frescos. *Church of St. Sulpice,* "
Arabs in Camp. *Collection of Mr. Hunnewell, Boston.*

Delaroche, Paul. St. Vincent de Paul.
Joan of Arc.
Death of President Duranti.
Death of Queen Elizabeth. *Louvre, Paris.*
Children of Edward IV. in the Tower.
Cromwell contemplating the Corpse of Charles I. *Kunsthalle, Hamburg.*
Paintings in École des Beaux Arts. *Paris.*
Moses in the Bulrushes.
The Christian Martyr.
The Return from Calvary.
The Girondins.
The Crown of Thorns.
Pilgrims at Rome. *Gallery of Count Raczynski, Berlin.*
Napoleon at Fontainebleau. *Museum, Leipsic.*
Night of St. Bartholomew. *Stadt-Museum, Konigsberg.*
The Field of Battle. *Lenox Library, New York.*

Diepenbeck, Abraham Van.

Ecstasy of St. Bonaventura. *Museum, Antwerp.*
Vanity of Earthly Things. *Gallery, Vienna.*
Tableaux du Temple des Muses.

Dolci, Carlo. Madonna and Child. *Pitti Palace, Florence.*
St. Cecilia. *Gallery, Dresden.*
St. John the Evangelist. *Museum, Berlin.*
St. Andrew praying by the Cross before his Execution. *Pitti Palace, Florence.*

Domenichino (Domenico Zampieri).

Communion of St. Jerome. *Vatican, Rome.*
Frescos. *Chapel of Duomo, Fano.*
Altar-pieces. *Gallery, Bologna.*
Diana and her Nymphs. *Borghese Palace, Rome.*
Pictures. *Louvre, Paris.*
" *Chapel of the Duomo, Naples.*
Landscapes. *Villa Ludovisi, Rome.*
" *Doria Gallery,* "
" *Louvre, Paris.*
" *National and Bridgewater Galleries, England.*

Domenichino (Domenico Zampieri.)

Artemisia. *Yale College, New Haven.*
St. Mark. *Academy of the Fine Arts, Philadelphia.*
The Deliverance of St. Peter. " " " "

Duccio di Buoninsegna. Altar-picture. *Duomo, Sienna.*

Dürer, Albert. Portrait of his Father. *Uffizi, Florence.*
" Himself. " "
" " *Gallery, Munich.*
Virgin and Infant. *Belvedere, Vienna.*
Adoration of the Kings. *Tribune of Uffizi, Florence.*
Feast of the Rose Garlands. *Monastery of Strahow, Prague.*
Feast of the Rose Garlands. (Copy.) *Museum, Lyons.*
Adam and Eve. *Gallery, Madrid.*
Adoration of the Trinity. *Belvedere, Vienna.*
Four Apostles. *Gallery, Munich.*
Christ on the Cross. " *Dresden.*
Portrait of the Burgomaster Holzshuher. *Germanic Museum, Nuremberg.*
The Emperors Charlemagne and Sigismund. *Rathhaus,* "
Pieta. *Chapel of St. Maurice,* "
Ecce Homo. " " " "
Suicide of Lucretia. *Old Pinakothek, Munich.*
Portrait of his Father. " " "
" " Teacher. " " "

Eastlake, Sir Charles Lock.

Napoleon at the Gangway of the Bellerophon. *Plymouth, England.*
Girl of Albano Leading a Blind Woman to Mass. *Col. of Geo. Vivian, Esq., Claveston, Eng.*
Pilgrims arriving in Sight of Rome. " " "
Bridge and Castle of St. Angelo.
Byron's Dream.
Christ weeping over Jerusalem. *Vernon Gallery, England.*
Hagar and Ishmael.
Raising of Jairus's Daughter.
Christ blessing Little Children.

Ellenrieder, Marie. Martyrdom of St. Stephen. *Church at Carlsruhe.*
The Transfiguration of St. Bartholomew.
Christ blessing Little Children.
Mary and the Infant Jesus.
Joseph " "
St. Cecilia.
Faith, Hope, and Charity.
Madonna.

Etty, William. History of Judith and Holofernes. *Roy. Acad., Edinburgh.*
The Coral-Finders.
Venus and her Youthful Satellites arriving at the Isle of Paphos.

Etty, Maria. Cleopatra's Arrival in Cilicia.
Youth at the Prow and Pleasure at the Helm. *Vernon Gal., England.*
Dance on the Sands and yet no Footing seen.
Amoret Chained.
The Sirens. *Manchester Institute, England.*

Fabriano, Gentile da. Frescos. *Cathedral, Orvieto.*
Adoration of the Kings. *Academy, Florence.*
Madonna with Saints. *Museum, Berlin.*
Coronation of the Virgin. *Casa Morichi, Fabriano.*
St. Francis. " "
Coronation of the Virgin. *Brera, Milan.*
The Triumph of Love. *Yale College, New Haven.*
Madonna and Child. " "

Fattore, Il. (*See* **Penni.**)

Ferrari, Gaudenzio. Frescos. *Brera, Milan.*
Martyrdom of St. Cecilia. " "
Frescos. *Varallo.*
Last Supper. *S. Paolo, Vercelli.*
Frescos. *Church, Saronno.*
Scourging of Christ. *S. Maria delle Grazie, Milan.*

Fiesole. (*See* **Angelico.**)

Francia, Francesco. (*See* **Raibolini.**)
Frescos of St. Cecilia. *Bologna.*
Series of Works. *Gallery,* "
Virgin and two Angels weeping over the Body of Christ. *National Gallery, England.*
Portrait of the Princess Vitelli. *Yale College, New Haven.*
Madonna in a Bower of Roses. *Old Pinakothek, Munich.*
St. Stephen. *Borghese Gallery, Rome.*

Fuseli, Henry. Nightmare.
Illustrations of Shakespeare.
" " Milton.

Gaddi, Taddeo. Paintings. *S. Croce, Florence.*
Panel Pictures. *Academy, Florence.*
" " *Museum, Berlin.*
The Vision of S. Dominic. *Yale College, New Haven.*

Gainsborough, Thomas. The Blue Boy. *Devonshire Gallery, England.*
The Shepherd Boy.
The Sea-shore.
Woodman in the Storm. (Recently burned.)
Fight between Little Boys and Dogs.
Landscape. *Lenox Library, New York.*

Garofalo, Il. (*See* **Tisio.**)

Gérard, Baron François Pascal. Belisarius.
Psyche receiving the First Kiss of Cupid. *Louvre, Paris.*
Battle of Austerlitz. " "
Entrance of Henri Quatre into Paris. " "

Gérard, Baron François Pascal. Ossian's Dream.
Corinna on the Promontory of Miseno.
St. Theresa kneeling at the Altar.
Daphnis and Chloë.
Frescos. *Pantheon, Paris.*

Ghent, Justus van.
Holy Supper. *Church of Fraternity of Corpus Christi, Urbino.*

Ghirlandajo. (*See* **Corradi.**)

Giordano, Luca. Judgment of Paris. *Museum, Berlin.*
Madonna del Rosario. " *Naples.*

Giorgione. (*See* **Barbarelli.**)

Giotto. Coronation of the Virgin. *Baroncelli Chapel, Florence.*
Last Supper. *Refectory of S. Croce,* "
Navicelli. *St. Peter's, Rome.*
Seven Sacraments. *Church of Incoronata, Naples.*
Paintings. *Chapel Madonna dell' Arena, Padua.*

Goes, Hugo van der. Altar-piece. *S. Maria Nuova, Florence.*

Gossaert, Jan (Mabuse).
Adoration of the Kings. *Castle Howard, England.*
Children of Henry VII. *Hampton Court,* "
Pictures. *Museum, Antwerp.*
Adoration of the Magi. *Museum, Basle.*

Goya y Lucientes, Francisco.
Altar-piece. *Church of San Francisco el Grande, Madrid.*
Portrait of Charles IV.

Gozzoli, Benozzo. Frescos. *Cathedral, Orvieto.*
" *Montefalco.*
" *Chapel of Palazzo Riccardi, Florence.*
" *Campo Santo, Pisa.*
Annunciation. *Yale College, New Haven.*

Greuze, Jean Baptiste.
La Confidence. *Louvre, Paris.*
L'Aveugle Trompé. " "
Le Père de Famille. " "
La Prière du Matin. *Collection of M. Waldo.*
La Petite Fille et le Chien.

Guercino. (*See* **Barbieri.**)

Guérin, Baron Pierre Narcisse.
The Body of Brutus borne to Rome.
Henri de la Roche-Jacqueline storming an Intrenchment.
Æneas relating to Dido the Fate of Troy. *Louvre, Paris.*

Guido. (*See* **Reni.**)

Hals, Frans. Pictures. *Hotel de Ville, Harlem.*
" *Gallery, Amsterdam.*
" " *Munich.*
" *Galleries, England.*

Haydon, Benjamin Robert.
- Christ's Entry into Jerusalem. — *Cathedral, Cincinnati.*
- Mock Election.
- Napoleon musing at St. Helena.
- Uriel and Satan.
- Curtius leaping into the Gulf.

Helst, Bartholomew van der.
- Portraits of Train-Band with Spanish Ambassador. — *Chamber of Justice, Amsterdam.*
- Banquet of the Arquebusiers. — *Rijks Museum, Amsterdam.*
- Portrait of a Burgomaster. — *Coll. of W. S. Appleton, Boston.*

Herring, John Frederick. Market Morning.
- The Smithy.
- The Frugal Meal.
- The Baron's Charger. — *Vernon Gallery, England.*
- Feeding.
- The Country Bait.
- Pharaoh's Chariot-horses.
- Glimpses of an English Homestead.

Hobbema, Mindert. Pictures. — *Galleries, England.*
- Picture. — *Museum, Berlin.*
- Landscapes. — *Old Pinakothek, Munich.*

Holbein, Hans (The Younger).
- Portraits. — *Louvre, Paris.*
- " — *Museum, Berlin.*
- " — *Longford and Windsor Castles, England.*
- Collection of Wood-cuts and Engravings. — *Museum, Basle.*
- Cartoons. — *British Museum, England.*
- St. Sebastian. — *Gallery, Augsburg.*
- Wings of an Altar-piece. — " *Munich.*
- Madonna of Burgomaster Meyer. — *Pal. of Prince Charles, Darmstadt.*
- " " " — *Gallery, Dresden.*
- Portrait of Boniface Auerbach. — *Museum, Basle.*
- Portraits of Burgomaster Meyer and his Wife. — " "
- " Holbein's Wife and Children. — " "
- Portrait of Erasmus. — " "
- The Passion (in eight sections). — " "
- Anne of Cleves. — *Louvre, Paris.*
- The Virgin and St. Anne. — *Gallery, Augsburg.*
- Legend of St. Ulrich. — " "
- Martyrdom of St. Peter. — " "
- Beheading of St. Catherine. — " "

Huysum, Jan van.
- Flower Piece. — *Museum, Berlin.*
- Fruit and Flower Pieces. — *Old Pinakothek, Munich.*

Ingres, Jean Dominique Auguste.
- Vow of Louis XIII.

Ingres, Jean Dominique Auguste. Apotheosis of Homer. *Louvre, Paris.*
Christ giving St. Peter the Keys of Heaven. " "
Birth of Venus Anadyomene. *Luxembourg Gallery,* "
Odalisque.
Le Martyre de St. Symphonea.
La Source. *Louvre, Paris.*
Molière and Louis XIV.
Christ among the Doctors.
Frescos. *Palace Monte Cavallo, Rome.*

Jacobez, Luc. (*See* **Leyden.**)

Janet. (*See* **Clouet.**)

Janssens, Abraham. Day and Night. *Gallery, Vienna.*
Adoration of the Shepherds. *Museum, Antwerp.*

Jouvenet, Jean. Descent from the Cross. *Louvre, Paris.*
Magnificat. *Notre Dame,* "

Kauffman, Maria Angelica. Pictures. *Burleigh House, England.*
" *Gallery, Vienna.*
Portrait. " *Munich.*

Kaulbach, Wilhelm von. Frescos in the New Museum. *Berlin.*

Landseer, Charles. Plundering of Basing House. *Nat. Gal., England.*
Clarissa Harlowe in the Prison Room of the Sheriff's Officer.
National Gallery, England.

Landseer, Sir Edwin Henry. Chevy Chase. *Woburn Abbey, England.*
Illicit Whiskey Still. *S. Kensington Museum, London.*
High Life and Low Life. *National Gallery, England.*
Jack in Office. *S. Kensington Museum, London.*
Suspense. " " "
The Shepherd's Chief Mourner. " " "
Dignity and Impudence. *National Gallery, England.*
The Stag at Bay. " " "
The Connoisseurs. " " "
Old Betty. " " "
Children of the Mist. *Coll. of Jesse Haworth, Manchester, England.*

Lawrence, Sir Thomas. Portraits. *Waterloo Gallery, Windsor.*
Portrait of Curran.
" Benjamin West. *Wadsworth Athenæum, Hartford.*

Lebrun, Charles. Battles of Alexander. *Louvre, Paris.*
Stoning of St. Stephen. " "
Pictures. *Dulwich Gallery, England.*
Death of Meleager. *Louvre, Paris.*
Triumph of the Waters. " "
The Age of Innocence. *Lenox Library, New York.*
Time and Truth correcting Love. *Academy of Fine Arts, Philadelphia.*

Lely, Sir Peter.
Beauties of the Court of Charles II. *Hampton Court, England.*

Leonardo. (*See* **Vinci.**)

Leslie, Charles Robert.
Sir Roger de Coverley going to Church.
May-Day in the Reign of Queen Elizabeth.
Sancho Panza and the Duchess. *National Gallery, England.*
The Murder of Rutland by Lord Clifford. *Academy of the Fine Arts, Philadelphia.*
Musidora. " " " "
Water Colors. " " " "
Portraits. *Lenox Library, New York.*
The Pharisee and the Publican. " " "
The Mother's Return to her Child. " " "
Lesueur, Eustach. St. Bruno. *Louvre, Paris.*
St. Paul Preaching at Ephesus. " "
Mythological Scenes. " "
Leyden, Lucas Van. Last Judgment. *Town House, Leyden.*
Virgin and Child with Magdalen. *Gallery, Munich.*
Lippi, Fra Filippino.
Historical Paintings. *Chapel of Carmelite Church, Florence.*
Easel Picture, — Virgin appearing to St. Bernard. *Badia,* "
Lippi, Fra Filippo. Frescos. *Duomo, Prato.*
Penitence of St. Jerome. *Yale College, New Haven.*
Luciani. (*See* **Piombo.**)
Luini, Bernardino. Easel Pictures. *Ambrosian Library, Milan.*
" *Brera,* "
Adoration of the Kings. *Cathedral, Como.*
Adoration of the Shepherds. " "
Frescos. *Brera, Milan.*
" *Casa Silva,* "
" *Church, Saronno.*
Maas, or **Maes, Nicolas.** Pictures. *Galleries, England.*
" " *Amsterdam.*
Picture. *Institution Felix Meritis,* "
Malbone, Edward G. The Hours. *Athenæum, Providence.*
Mantegna, Andrea. Altar-piece. *Louvre, Paris.*
Small Picture. *Uffizi, Florence.*
Martino, Simone di. Pictures. *Churches and Collections, Sienna.*
Annunciation. *Uffizi, Florence.*
The Epiphany. *Yale College, New Haven.*
Masaccio. Frescos. *S. Clemente, Rome.*
" *Carmelite Church, Florence.*
Infancy of St. John the Baptist. *Yale College, New Haven.*
Massys, Quentin. Altar-piece. *Museum, Antwerp.*
Virgin and Infant Christ. " *Berlin.*
Two Misers. *Windsor Castle, England.*
Changer of Money. *Louvre, Paris.*
Mazzuoli. (*See* **Parmigiano.**)

Meissonier, Jean Louis Ernest. The Doctor.
The Monk at the Bedside of a Patient.
The "1807" of the Napoleon Cycle. *Met. Mus. of Art, New York.*
Napoleon III. at Solferino. *Luxembourg Gallery, Paris.*
Le Graveur à l'Eau forte. *Louvre,* "
Le Cavalier à sa Fenêtre. " "

Memling, Hans. Last Judgment. *Cathedral, Dantzic.*
Altar-piece. *Academy, Bruges.*
" *St. John's Hospital,* "
Marriage of St. Catherine. " " "
Reliquary of St. Ursula. " " "

Mengs, Antonio Raphael. Mount Parnassus. *Villa Albani, Rome.*
Nativity. *Royal Collection, Spain.*
Pictures. *Madrid.*
Adoration of the Shepherds. *Corcoran Gallery of Art, Washington.*

Metsu, Gabriel. Portrait. *Coll. of M. Barthold Suermondt, Aix-la-Chapelle.*

Mieris, Franz Van. Pictures. *Gallery, Munich.*
" " *Dresden.*
" " *Florence.*
" " *Vienna.*
" *Gallery, St. Petersburg.*

Mignard, Pierre. Portraits. *Galleries, England.*
Frescos. *Gallery, St. Cloud.*
" *Val-de-Grace, Paris.*

Millet, Jean François. The Sower.
The Gleaners.
Sheep Shearers.
Wool Carding.
Shepherdess and Sheep.
The Angelus.

Morales, Luis. Pictures. *Louvre, Paris.*
" *Gallery, Madrid.*
" *Church, Arrayo del Puerco.*

Mulready, William. Polyphemus and Ulysses.
Caliban and Trinculo.
A Roadside Inn.
Horses Baiting.
First Love..
The Sonnet.
Fair-Time. *Vernon Collection, England.*
The Last In. " " "
Crossing the Ford. " " "
The Seven Ages of Man. *S. Kensington Museum, London.*
Choosing the Wedding Gown. " " "

Murillo, Bartolomé Estéban. Flower-Girl. *Dulwich Gallery, England.*
Beggar Boys. *Pinakothek, Munich.*

Murillo, Bartolomé Estéban. St. Anthony. *Cathedral, Seville.*
The Guardian Angel. " "
Son, Virgin, and St. Joseph, with the Father above. *National Gallery, England.*
Immaculate Conception. *Louvre, Paris.*
Magdalene. *Old Museum, Berlin.*
Holy Family. *Louvre, Paris.*
Navarrete, Juan Fernandez. Baptism of Christ. *Royal Museum, Madrid*
Paintings. *Escurial,* "
Neer, Aart, or **Arnold van der.** Conflagration. *Museum, Berlin*
Pictures. *Gallery, Munich.*
" " *Amsterdam.*
" *Louvre, Paris.*
" *Galleries, England.*
Neer, Eglon van der. Portrait. *Academy, Florence.*
Nello, Ottaviano di Martino. Frescos. *S. Maria Nuova, Gubbio.*
Netscher, Caspar. Pictures. *Gallery, Dresden.*
" " *Berlin.*
" " *Amsterdam.*
" " *Hague.*
Opie, John. Murder of James I.
Daughter of Rizzio.
Jephtha's Vow.
Presentation in the Temple.
Arthur and Hubert.
Orcagna, Andrea. Wall Paintings. *Campo Santo, Pisa.*
Altar-piece. *Strozzi Chapel, Florence.*
" *National Gallery, England.*
Saints. (Five Pictures.) *Yale College, New Haven.*
Overbeck, Friedrich. Madonna.
The Miracle of Roses of St. Francis. *Assisi.*
Influence of Religion on Art. *Städel Institute, Frankfort.*
Assumption. *Cathedral, Cologne.*
Holy Family. *New Pinakothek, Munich.*
Allegorical Figures of Italia and Germania. " "
Sposalizio. *Gallery of Count Raczynski, Berlin.*
Palma Vecchio. His Three Daughters. *Gallery, Dresden.*
Madonna with Saints. " "
" " *Museum of Art, Stuttgart.*
Portraits. *Belvedere, Vienna.*
Parmigiano (Francesco Mazzuoli).
St. Jerome. *National Gallery, England.*
Moses. *Church S. Maria Steccata, Parma.*
Madonna (Long-necked). *Pitti Palace, Florence.*
Madonna della Rosa. *Gallery, Dresden.*
St. Margaret. " *Bologna.*
Madonna with St. Catherine and St. Paul. *Museum, Berlin.*
Altar-piece. *National Gallery, England.*

Penni, Giovanni Francesco. Paintings. *Naples.*
Portrait.
Perugino, Pietro (Vannucci). Frescos. *Sistine Chapel, Rome.*
Infant Christ with Virgin and Saints. *Palazzo Albani, "*
Ascension. *Museum, Lyons.*
Figures. *Vatican, Rome.*
Deposition. *Pitti Palace, Florence.*
Madonna with Saints. *Gallery, Bologna.*
The Baptism of Christ. *Yale College, New Haven.*
Pinturiccio. (*See* **Betto.**)
Piombo, Sebastiano del. Raising of Lazarus. *National Gallery, England.*
Dead Christ. *Museum, Berlin.*
Altar-piece. *S. Giovanni Crisostomo, Venice.*
Pollajuolo, Antonio. Pictures. *Uffizi, Florence.*
Annunciation. *Museum, Berlin.*
Hercules killing Nessus. *Yale College, New Haven.*
Ponte, Jacopo da. (*See* **Bassano.**)
Pordenone, Giovanni Antonio Licinio Regillo da.
Frescos. *S. Rocco, Venice.*
Potter, Paul. Young Bull. *Gallery, Hague.*
Cow, Sheep, and Goats. *Old Pinakothek, Munich.*
Poussin, Nicolas. Bacchanalian Dance. *National Gallery, England.*
" Festival. " " "
Deluge. *Louvre, Paris.*
Raibolini. (*See* **Francia.**)
Raphael Santi. Crucifixion. *Gallery of Lord Ward, London.*
Adoration of the Kings. *Museum, Berlin.*
Marriage of the Virgin. *Brera, Milan.*
St. George and St. Michael. *Louvre, Paris.*
Madonna del Granduca. *Pitti Palace, Florence.*
Fresco. *Chapel of S. Severo, Perugia.*
Madonna del Cardellino. *Tribune of Uffizi, Florence.*
The Belle Jardinière. *Louvre, Paris.*
Madonna with Saints supporting the Dead Christ. *Yale College, New Haven.*
Holy Family. *Gallery, Munich.*
St. Catherine. *National Gallery, England.*
Madonna di Pescia or del Baldacchino. *Pitti Palace, Florence.*
Altar-piece. *Borghese Gallery, Rome.*
Frescos. *Vatican, "*
Cartoons. *Kensington Museum, England.*
Madonna of the Alba Family. *Hermitage, St. Petersburg.*
Madonna della Sedia. *Pitti Palace, Florence.*
Holy Family. *Gallery, Madrid.*
Madonna di Foligno. *Vatican, Rome.*
" del Pesce. *Gallery, Madrid.*
" di San Sisto. " *Dresden.*

Raphael Santi. St. Cecilia. *Gallery, Bologna.*
Transfiguration. *Vatican, Rome.*
Razzi, Gianantonio (Il Sodoma). Frescos. *Palace and Churches, Siena.*
Sacrifice of Abraham. *Campo Santo, Pisa.*
Christ bearing the Cross. *Yale College, New Haven.*
Madonna and Child, with Saints. " "
Rembrandt, Van Rhyn.
Parable of the Laborers and the Vineyard. *Städel Institute, Frankfort.*
Judgment of Paris. *Gallery, Dresden.*
Sacrifice of Manoah and his Wife. " "
Portraits. " "
The Descent from the Cross. *Old Pinakothek, Munich.*
Christ in the Temple. " "
School of Anatomy. *Gallery, Hague.*
Presentation in the Temple. " "
Directors of the Guild of Cloth-makers. *Museum, Amsterdam.*
Night Watch. " "
Portraits. *Royal Collection, St. Petersburg.*
Reni, Guido. Crucifixion of St. Peter. *Vatican, Rome.*
Madonna della Pietà. *Gallery, Bologna.*
Crucifixion. " "
Massacre of the Innocents. " "
Nativity. *S. Martino, Naples.*
Aurora. *Rospigliosi Palace, Rome.*
Concert of Angels. *Capella S. Silvia,* "
Assumption. *Gallery, Munich.*
Madonna (Il Pallione). " *Bologna.*
Madonna with the Sleeping Child. *Quirinal, Rome.*
Pictures. *Louvre, Paris.*
Portrait of Beatrice Cenci. *Barberini Gallery, Rome.*
Archangel Michael. *S. Maria della Concezione,* "
Crucifixion. *S. Lorenzo in Lucina,* "
Retzsch, Friedrich August Moritz. Diana.
The Child Bacchus asleep on a Panther.
Reynolds, Sir Joshua. Count Ugolino and his Sons. *In possession of Lord Buckhurst, England.*
Mrs. Siddons as the Tragic Muse. *Grosvenor Gallery,* "
" " " " *Dulwich* " "
Infant Hercules strangling the Serpent.
Studies of Angel Heads. *National Gallery, England.*
Caldron Scene from Macbeth.
Death of Cardinal Beaufort. *Dulwich Gallery, England.*
A Holy Family. *National* " "
Portrait of Miss Kitty Fisher. *Lenox Library, New York.*
Mrs. Billington as St. Cecilia. " " "
Portrait of Miss Louisa Pyne. *Museum of Fine Arts, Boston.*

Ribera, Jose (Spagnoletto).

Deposition from the Cross.	*S. Martino, Naples.*
Last Supper.	" "
Silenus.	*Museum,* "
Venus Lamenting over the Body of Adonis.	*Corsini Gallery, Rome.*
St. Mary of Egypt.	" *Dresden.*
Robusti, Jacopo (Tintoretto). Portraits.	*Museum, Berlin.*
Portrait.	*Louvre, Paris.*
Portraits.	*Galleries, England.*
Birth of the Virgin.	*S. Zaccaria, Venice.*
Miracle of St. Mark.	*Academy,* "
Entombment.	*Bridgewater Gallery, England.*
Paradise.	*Ducal Palace, Venice.*
Crucifixion.	*School of S. Rocco,* "
Assumption.	*Gallery, Dresden.*
Roelas, Juan de las. Death of St. Isidore.	*St. Isidore, Seville.*
Pictures.	*Louvre, Paris.*
Romano, Giulio.	
Madonna with the Two Children.	*Sacristy of St. Peter's, Rome.*
" della Seggiola.	*Museum of Art, Stuttgart.*
Holy Family (Madonna della Scodella).	*Gallery, Dresden.*
Rosa, Salvator. Coast Scene.	*Colonna Gallery, Rome.*
Battle-piece.	*Louvre, Paris.*
Sea-piece.	*Museum, Berlin.*
Shipwreck.	*Gallery, Dresden.*
Landscapes.	*Academy of the Fine Arts, Philadelphia.*
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